



THE NEW YORK



DRAMATIC MIRROR

VOL. XXVII., No. 691.

NEW YORK: SATURDAY, MARCH 20, 1892.

PRICE TEN CENTS.



EMMA POLLOCK.

\$21,000!

THAT IS THE SUBSCRIPTION FOR THE FAIR TO DATE.

Edwin Booth's Princely Gift—Jas. O'Neill's Ringing Letter—The "Opposition" Roundly Scored—New Recruits and Words of Cheer—The Women's Committee's Splendid Work—Everything Contributing to Make a Memorable Success.

THE PLAYERS.
NEW YORK, March 17, 1892.

Dear Mrs. Palmer:

Please take the enclosed cheque for the Actors' Fund Fair. I cannot say more than that my best wishes are with the noble women who are so gloriously to the front in the good cause.

Sincerely,
EDWIN BOOTH.

Mr. Booth enclosed in the foregoing letter a cheque for \$1,000. This in addition to another cheque for \$500 makes his contribution to the Fair \$1,500!

The foregoing letter written by Mr. Booth speaks volumes.

It is a timely declaration from the actor who stands at the head of the American dramatic profession on a subject that just now concerns every member of that profession.

He proclaims the cause to be good, and he gives his best wishes to the noble women that are giving their energies to it, in the face of insults, misrepresentations and covert assaults from a clique of good-for-nothings that are striving to put impediments in the way of a herculean work that is destined to provide for the sick and the suffering of their profession.

And, with that generosity for which he is noted, Mr. Booth sends a splendid money gift to the Fair.

No more cutting rebuke to the carpers, "kickers" and organized enemies of the Actors' Fund could be desired. As we said before, it speaks volumes.

MR. O'NEILL'S DECLARATION.

To show that Mr. Booth's views are the views of an actor that believes in his profession, and that respects the women of his profession, there comes to THE MIRROR from sterling James O'Neill a manly, chivalric communication to which we gladly give space.

LINCOLN, Neb., March 12, 1892.

To the Editor of the Dramatic Mirror:
Sir—I have just read your issue of the 12th inst., regarding the prospects and progress of the Fair in aid of the Actors' Fund of America.

I feel compelled to express my surprise and indignation that members of our profession who should be the first to assist in any project to further the aims and purposes of the Fund can for a moment so far forget the vast amount of good the Fund has already done and whose further doing is only limited by its treasury, as to not only differ with its officers and friends, but to openly denounce and defame its organizers and promoters.

While every one has a perfect right to his or her opinion, be it pro or con, it certainly is totally uncalled for to persist in such scurrilous onslaughts on a project that is already an established fact.

I hasten to assure you of my true and hearty sympathy with the noble women of our profession, who have grandly carried the good work on so well that in the short space of ten days it stands free and clear, with expenses paid, and a handsome profit already assured.

Is it not the greatest testimony that could be offered in refutation of the implied doubts and fears of the "opposition," that women who have the ability and character to carry such a grand scheme to such a grand success, in such a marvelously short time have nothing to fear from all the horrors pictured by the "opposition."

Has it never occurred to the persons that are so strenuously defending the women, and who are so anxious to throw the mantle of their manly (?) protection around the weak, defenceless creatures, that these same women have not once asked for said defence, or expressed a single doubt as to their personal or moral safety.

When a woman says she cannot defend herself, and cries for assistance, then is the time to offer it, and not till then.

In regard to membership of the Fund, I would like to make a suggestion to the effect that all managers in forming their companies for the coming season insist that anyone who is to be engaged, if not already a member of the Fund, shall become so prior to engagement. Likewise, every local manager shall insist that every employee of the house shall become a member, and, if every manager, local and traveling, follows this plan from year to year, it will keep the majority of our profession as members of good standing, and go a long way toward making the Fund self-sustaining, or nearly so.

I would also like to ask, would it be feasible and proper, when every known means to coax, beg, or drag the profession into the Fund has failed, and all seem so ill-inclined to assist in maintaining it, whether its bene-

fits should not be restricted solely to those who do assist, viz., its members?

The above are merely a couple of ideas that occurred to me on reading your articles, and while on mature reflection and judgment they may be deemed unfeasible, I still think them worthy to introduce to your notice.

I personally shall be only too glad to follow my own doctrine. This letter is not written for publication, but you may do as you see fit, print extracts, all, or none of it.

Trusting I have not taken too much of your valuable time, I am, believe me,

Yours respectfully,

JAMES O'NEILL.

Mr. O'Neill's clear view of the subject is entitled to the fullest consideration. His suggestions, also, are worthy of the attention of those that have the Fund's problems to solve.

WHAT MR. ALDRICH SAYS.

Louis Aldrich is one of the Fair's most active supporters. He is giving it the benefit of his influence and his earnest endeavors. Mr. Aldrich is a member of the Fair Committee and the chairman of the Fund's Executive Committee, before which go all applications for relief. Mr. Aldrich was asked to furnish his views to THE MIRROR regarding the Fair and the "opposition." He complied, in the following letter:

EXECUTIVE COMMITTEE ROOMS,

A. J. ROSS' FUND,

NEW YORK, March 13, 1892.

To the Editor of the Dramatic Mirror:

Sir.—In reply to your request asking from me as Chairman of this Committee (which directs the dispensing of the charities here from week to week) a written expression as to the forthcoming Fund Fair, and the opposition thereto, etc.

I would first beg to remind those who are opposed to our profession taking part in tending the booths at said Fair, that a leading feature at many charity fairs held from time to time in America, has been the presence of actresses of prominence who have presided at flower booths, or tables. I am assured Miss Elsie Leslie was a strong magnet at a fair a short time ago, as were Miss Annie Robe, Miss Lotta, and others. Madame Adelina Patti, Mme. Christine Nilsson, and Madame Albani have frequently assisted at fairs abroad, with great success.

The very name of an actor or actress serves to attract—for players have a popularity that persons in private life cannot have.

Then, as to the danger of insult to the ladies of the profession, I would take the testimony of Mrs. Agnes Booth, (at the Holland House Actors' Fund Tea) who said "Americans are noted for that true chivalry which never insults a woman when engaged in good work."

Mrs. Booth's statement she illustrated most graphically by her own experience when playing and dancing in the pursuit of her profession in the roughest mining camps of California and Nevada, and is a direct answer to the statement made that this coming Fair "is an outrage and that gentlemen (in England) insult ladies of our profession when tending fairs held there."

Surely, people claiming to be friends of the Actors' Fund cannot afford to raise obstacles in the way of a scheme which is now a settled fact, being an endeavor of the Trustees and all the hard workers (who receive only thanks) to raise our assets to a figure that will secure the Actors' Fund from the many dangers that constantly threaten it.

I know Mr. McVicker as an actor and manager of such standing, as well as a life member of the Fund, that I cannot think he will permit those who have done nothing of moment to help the Actors' Fund, to shelter themselves behind his long good record, particularly when those who assail are not even members. Mr. McVicker knows as well as I that in every effort made to help any organized charity for the benefit of our profession there have been carpers and fault-finders.

I have never taken any stock in statements against organizations designed to aid our profession in times of sickness, fire, flood, or other disasters, such as the old Dramatic Fund, The Actors' Order of Friendship, or the present Actors' Fund.

Suppose even that the Trustees have made a mistake. All was done, certainly, from the best of motives. The Madison Square Garden is rented and other expenses have been incurred for the Fund Fair for the week of May 2. So the Fair must go on.

And I really think, Mr. McVicker, as well as a majority of our so-called opponents, will yet decide to help the work, or at least not do anything which, if persisted in, can only serve to injure the receipts, lowering the amounts of the profits of the Fair, and thus directly hurt the Treasury of the Actors' Fund.

I would beg the gentlemen to remember, that even if they have been right in their opposition up to the present time (which I don't admit) that the immortal bard justifies them all in joining in this work, when he says, "To do a great right, do a little wrong." And in this spirit I hope all will put their shoulders to the wheel to make "The Actors' Fund Fair" a great big booming success. Faithfully yours,

LOUIS ALDRICH.

Mr. Aldrich is right in expressing the wish that all professionals should bear a hand. No one has the right to be apathetic where a work that involves the credit of the whole profession is at stake. Every one ought to declare himself or herself—to choose between the friends of the Fund and its foes. For this is neither more nor less than a battle between the good and the evil elements of the American stage.

It is possible that some actors and actresses that do not understand the true meaning of this Fair, and that have been misled by the specious sophistries of the Fund's

enemies, may espouse the wrong side of this question innocently. But they will be censurable if they fail to inform themselves fully on the subject with the ample opportunities that they have for so doing.

THE BIG COMMITTEE MEETING.

In order to appreciate the extent of the work that is being accomplished for the Fair, it is necessary only to scan the following report of the last meeting of the ladies in charge of the preliminary work.

The meeting of the Women's Executive Committee of the Fair was held last Friday at Hardman Hall, Fifth Avenue and Nineteenth Street.

In spite of the raw and rainy weather the attendance was by no means meagre; one-half of the benches of the auditorium were occupied, and it was soon evident that the rain had not dampened the ardor of the women come together for charity's sake.

Mrs. A. M. Palmer was in the chair, and Georgia Cayvan, the secretary, Emma Frohman, assistant secretary, and Mrs. Edward E. Kidder, first vice-president, were at Mrs. Palmer's side.

The principal routine business of the day was the reading of the reports of the chairmen of committees.

Mrs. Johnson reported that \$822 had already been received by her and her assistants from steamship and railroad companies, and that she had any amount of promises of substantial donations from substantial companies.

May Robson, of the Fine Arts Committee, had nothing to report, except that she had met with even more success than she had expected, and that the souvenir spoon would be ready on time.

Florence C. Ives said that Brentano Brothers had informed her that they would take pleasure in donating some boxes of valuable books.

Dora Goldthwaite, chairman of the Committee for Lithographers, read her report. She had received from Edwin Booth a cheque for \$500, and the sum total of the cash she had in hand was \$1,395.

Mrs. E. J. Phillips said that she had nothing new to announce for the Toy Committee except that Miss Rockwood had received a donation of \$50.

Mrs. James A. Herne had received since the last meeting several boxes of tea and coffee. Emily Rigl had received a cheque for \$50 from the manufacturers of Hall's Between the Acts cigarettes, and a promise of a large supply of goods when the Fair opened.

R. H. Macy sent a case of fancy shoes. Maude Granger wrote that she and her company would do a good deal, and that they would try to get from all companies they met on the road something, no matter how little, for the Fair.

In response to this letter Miss Cayvan said "This is the right kind of a letter. It is the traveling companies that are hard to get at. We don't want to forget any one. If any one has been overlooked it is a mistake, and we want them to come forward of their own accord."

Mrs. Rachel MacAuley announced that she had collected \$500 from the lawyers of this city. This was but a beginning, however, she said, and she must have more help, as she has a list of 7,000 lawyers to call on.

Oliver Wendell Holmes, Charles Dudley Warner, George Parsons Lathrop, and other authors wrote that they would be glad to send their autographs and bound volumes of their works.

Mrs. Annie Robe Griswold wrote that she would undertake "with vigor and dispatch" to get donations from doctors and dentists.

Miss Garson, of the Horses and Carriages Committee, said that two carriages and any quantity of harness, whips, and trappings had already been given to her for the Fair.

Rosa Rand had secured a sewing-machine from Wheeler and Wilson. The firm have further promised the services of an operator to run the machine throughout the Fair week. Charles Price, of Fourteenth Street, also gave a machine, and the Domestic Company promised to give one.

Isabelle Evesson's report was that the "L" roads and surface cars have given \$500 in cash, and that "the promises are splendid."

Bertha Welby announced that she had just obtained permission to go on the floor of the Produce Exchange to solicit donations, and that she expected to hand over many large cheques after her visit. She had, however, already received a cheque for \$120.

Miss Hayman, who has just begun to solicit from the pawnbrokers, handed in a cheque for \$43.

The Rev. Mr. Melville, of All Souls Church, Brooklyn, sent his blessing and a five dollar bill.

Mrs. Edward E. Kidder handed over a cheque for \$100, received from E. H. Sothern, and a cheque for \$200 from "a gentleman who takes an interest in the Fair."

Mrs. Kidder then said "I have received a letter from Agnes Huntington. Miss Huntington sends her best wishes for the success of the Actors' Fund Fair."

Lotta's letter to Mrs. Palmer was read. The actress wrote that she expected to be in New York last week in the interest of the Fair, but that she couldn't; that she will soon be in this city to "help work."

Georgia Cayvan then rose and said "The opposition to the Fair is so slight, and the names of the people that oppose the Fair are of so little consequence, and the people themselves of so little good, that we must not let the opposition trouble us."

Mrs. Kidder said "With Mrs. Palmer I went to Philadelphia last week. As we were going to breakfast we met Denman Thompson. He seemed glad to see us, but when we told him our mission, he was not very cor-

dial. We were a little bit disheartened. We asked him 'You think well of the Fund?' 'Of course I do,' he replied, 'I believe in the Fund, I believe in the Fair. But I wish you hadn't asked me for anything. I wanted to give it without being asked—enough it is, quietly. Still, you might carry the money back with you. Then he wrote out a cheque for \$500. So you see old Den Thompson is with us, heart and soul.'

"Then," said Mr. Thompson "There's something troubling me. How are you to pay the rent? Ten or fifteen men in this profession who can afford to give money to secure the rent should do so, and I'll be one of them. I'll head the list with \$500—not the cheque I've given you already, but another in addition. I am going to Chicago to stir up some managers there."

Here Mrs. Kidder made a remark concerning J. H. McVicker. "Mr. McVicker," she said, "ought to be ashamed of himself to disapprove of the Fair. He'll be sorry some day that he chose to be on the wrong side."

Mrs. Edwin F. Knowles said that she had had a long interview with Col. William E. Sinn, of Brooklyn, and that Col. Sinn had told her that when the proper time came he would make a big donation to the Fair.

Andrew Boyd, an old stage door keeper in this city, sent a five-dollar bill and an old flag. Hearty thanks were returned to Mr. Boyd by a unanimous vote.

Mrs. Palmer then read these letters:

To Mrs. E. F. Kidder:
Your letter received, in which you ask me to send a cheque to the executive committee of the Actors' Fund Fair. Though I feel somewhat poor, in holding as I am a new theatre and in trying to get it open "some time," it is impossible for me to refuse a request from so estimable a source and for so worthy a cause. Enclosed please find my mite, get's mite. Yours sincerely, H. C. MERRITT.

The cheque is for \$200.

PHILADELPHIA, March 13, 1892.

Dear Mrs. Palmer:
Through the medium of your note I had the pleasure of meeting Sydney Armstrong the day before yesterday. I now understand more fully the nature of the great work undertaken for the Actors' Fund.

You may be sure that the Fair has my most sympathetic and cheerful assistance. I am only sorry that the work allotted to me in a city where I am comparatively a stranger, Mr. Masson joins me in all good wishes for the great success of the Fair.

Very sincerely yours,

MARIE B. MERRITT, M.D.

10 Fifth Avenue, N. Y. City.

March 13, 1892.

Dear Mr. Palmer:
I am highly interested in being placed on the Executive Committee of the Actors' Fund Fair, and only regret that my literary work absorbs so much of my day that I am unable to be an efficient aid in the good cause.

I am heartily in sympathy with the object of your Fair and with anything that can move to the comfort of the players who do so much for our entertainment, most and instruction, and I beg to send you my little contribution as an earnest of my interest in the work. Sincerely yours, FRANK LESLIE WELCH.

Mrs. Wilde's cheque was for \$200.

Mrs. A. M. Palmer made this statement: "It is within bounds for me to say that we have, up to date, in cash and cheques, \$21,000. It is evident, accordingly, that the \$20,000 we want to open the doors of the Fair, we will be sure to get. I have had experience with many fairs, but I have never seen so much good nature and harmony as I have seen in the workers for this Fair."

Mrs. Etta Henderson, of Jersey City, made a favorable report from New Jersey. A leading china manufactory of Trenton, N. J., has donated a set of its choice Bellock ware and many other gifts are promised.

SPECIMEN LETTERS.

THE MIRROR has received many letters from professionals pledging their personal support or expressing their hearty approval of the Fair. We present extracts from a few of these gratifying communications. The rest will be published next week, when our space, we hope, will be less crowded.

"We are all for the Fair," writes Ferd Noss, manager of Noss Jolities.

"Our company is in favor of the Fair," says Mollie G. Spooner, of the Spooner Comedy company.

"Star season will close on May 2," writes Hattie Harvey, from Chattanooga, Tenn., "so I write to say that if there is any way in which my services will be of use to the Actors' Fund Fair I shall be only too happy to offer them."

Lydia A. Fox, widow of Charles K. Fox, writes from Lake Hill, Ulster County, New York, as follows: "I am very anxious to do something for the Actors' Fund Fair. Although a widow I can give my mite. If some of my own handwork would be acceptable I should be very happy to send it to you. I wish the Fair every success."

Marie Madison writes: "I have just attended a meeting of the Women's Committee, and I have never seen assembled a more self-possessed, graceful and witty company of ladies in my life. That meeting would have been a revelation to some women who are in the same position occasionally for a church fair. Last week I wished you good luck. This week I shall exert all my energies to bring some good luck myself."

"I send every good wish for the success of the Fund Fair," writes Roubel Morrison.

"I wish to state that I am in sympathy with the Fair and with the ladies of the profession who are devoting their time and labor to its success. A truth from my wife will be contributed in due time." So runs a letter from J. R. Furlong, stage manager of Hands Across the Sea.

Stewart Allen, of Nat Goodwyn's company, sends a clever acrostic on the Fair, accompanied by these words: "I have forwarded a cash donation to Mrs. Fernandez, my mite towards this noble project. The names of those ladies most prominent in the work of the Fair should be the best answer to the unavailing attacks of the opponents of the Fair."

Bella Pringle, who is traveling with her comedy company out West, sends from Topeka, Kan., this message to the Women's Executive Committee of the Fair: "I have read of your great and glorious good work and of your untiring efforts to make it a success in last week's MIRROR. I am only a poor, aspiring young actress, but I will gladly con-

tribute my wife and send it along with the hearty wishes of my husband and myself. We say God speed the good work, and we unite with many others in the far West in extending a hand of sympathy to all who will aid the Fair in any way. If I am successful in my profession I intend next season to give a matinee performance once every three months, the proceeds to go to the Actors' Fund."

These cheering messages will be appreciated by the women of the Committee, and in their name we thank the senders heartily.

Donations of fancy articles and goods for the Fair are beginning to come from all parts of the country.

The Committee request us to say that all such gifts are welcome. They should be sent to the Actors' Fund, 12 West Twenty-eighth Street, New York.

ANOTHER CANARD.

Among the false reports circulated by the Fund's enemies is one to the effect that a large portion of the money now being collected for the Fair will be spent in building the booths and fitting them up extravagantly.

There is absolutely no truth in this assertion. The cost of erecting the booths (which will be the handsomest ever seen at a Fair held in this city) will be entirely defrayed by the managers and theatrical organizations in whose names they will be conducted.

Up to date the following managers, orders and clubs have signified their intention to build booths: A. M. Palmer, Daniel Frohman, Al. Hayman, Rudolph Aronson, Edwin Knowles, Henry C. Miner, Augustus Pitou, Frank W. Sanger, Edward Harrigan, Carl and Theodor Rosenfeld, Theodore Moss, Hoyt and Thomas, the Actors' Order of Friendship, the Five A's, and the Twelfth Night Club.

These and such other booths as may be included, will be built according to the plans of Architect Stanford White, who will design them not only with a view to individual beauty but to general effect.

THE OLD, OLD STORY.

The following letter from Colonel Sinn was received too late for publication last week:

PARK THEATRE,
BROOKLYN, March 11, 1902.

To the Editor of the Dramatic Mirror:—There seems to be some lingering misunderstanding concerning the attitude towards the proposed Fair to aid in establishing an orphanage for children born of theatrical people. I never understood that it was in any sense an Actors' Fund affair. The only meeting which I attended, the so-called original one, to advance the scheme, was called by managers of theatres in Brooklyn and New York and not by members of the Actors' Fund. But even if your view of it is the correct one, I am still opposed to the Fair, but not to the purpose for which it is to be held. I am against the manner of conducting it. Another of my particular objections to the Fair is that the holding of it in the Madison Square Garden involves too much expense for a first undertaking of the kind.

In your issue of the 10th inst. you write down every man who opposes the Fair as an enemy of the Actors' Fund. Surely, you could not have been serious in this. I dare assert that you did not mean what you said when you gave Mr. McVicker's name in this connection, and this assertion is equally applicable to the other men named. In my case, you qualify the statement by saying that I have been consistent in my opposition to the Fair. You might have gone further and placed me, without fear of contradiction from any truthful quarter, as one who has always tried and is ready to try to prove himself a firm friend of the Fund. Not only was I one of the original incorporators of the latter, but I served as trustee for many years, and as vice-president, for one year I acted as president in the absence of Mr. Palmer in Europe. I am one of the few life members, it could have been \$200 just as well. I have given several benefits for the Fund, and it has no more sincere friend or active advocate than I am. Why, in the light of these facts, you should pronounce me an enemy of the Actors' Fund, passes my comprehension, especially since I am prepared to help toward the establishment of an orphanage by means other than a fair conducted in the manner proposed. A trusteeship should be asked to act as public curiosities. Such an exhibition of them as is intended is unworthy of the profession. I do not wish to say anything against the good women who will serve. As to the propriety of such a service, it is only a matter of opinion.

One of the plans of the promoters of the Fair is to have each theatre in Brooklyn and New York represented by a booth to be managed by ladies connected with it. It is simply an impossibility to have this idea applied to the Brooklyn Park Theatre. I have no stock company as have Mr. Palmer, Mr. Frohman, and others. Not even my wife would be disgraced.

I also object to subscription books taken from door to door for money or articles to stock the Fair. Thus far, our profession has been the giver at the altar of charity. We have been proud of the fact that need knocked at our door, and that we could always extend a well-filled hand. Shall we now play the part of the needy? Have we given entertainments in the cause of relief simply as an investment to be turned to our favor now, with compound interest? It looks like it, and that it does, makes this part of the scheme one of the most distasteful to me.

As to your remark about a donation for the Fair from me, "that it is good time now to do so," I think it is in very bad taste to tell me when to give. What I have to offer in aid of the cause may be goods to be sold instead of money, or I may intend to make my contribution only when the Fair is opened. At any rate, I will be there when the doors are opened. Does this look like the interest of an enemy? Like me, I think Messrs. McVicker, Arthur, Rosenquest, Dibley, Macdonough, Barrymore, Kellow, and the others named by you, are not against the plan of establishing an orphanage, or even to help the Actors' Fund, but only opposed to being and the no less objectionable feature of calling upon the ladies of the profession to pose as curiosities.

To show you how sincere I am in the wish that an orphanage shall be established, I will give a five hundred dollar toward a fund for such a purpose if each of forty nine other managers or stars will give a similar amount; fifty actors or actresses receiving large salaries, \$500 each; and fifty more of the profession, \$200 each. The scheme should be independent of the public, and we certainly have two hundred more who can give \$50 each, and with smaller amounts from others, make the total figure \$50,000. These subscriptions, it shall be understood, are not to interfere with the usual benefits for the Actors' Fund. The latter is in good financial condition, according to the last report, and I think the profession owes a good deal of thanks to the board of trustees and the president, A. M. Palmer, who I consider (although we do not agree in private business matters) one of the ablest presidents and hardest workers the Fund ever had. I shall always vote to retain him as long as he is willing to serve.

As for my theatre, my purse, and my time, they are always at the command of the Fund.

Very truly,
WILLIAM E. SINN.

P. S. Since I wrote the above, last week, which was sent to you too late for this week's edition of THE MIRROR, I have read Mr. Al. Hayman's views in your paper of this date. He says "I am heartily in favor of the Fair." All the points urged against it are concepts of the brains of men who, from the very outset of the scheme, have been opposed to the Actors' Fund. They have criticized its acts, and have always showed at every new measure it has taken for the benefit of the great profession it represents. Not one of these men has ever been active

in its support, and I doubt if any of them has ever contributed a dollar toward it. It seems incredible that a man with the knowledge of the Actors' Fund that Mr. Hayman ought to have, now that he is a Trustee of it, should write himself down so intemperate in language and so foolish in judgment. In order to pick him out of the slough into which he has fallen, I wish to say that three of the men to whom he refers in the above paragraph have been members and life members of the Fund for years, viz.: James H. McVicker, J. Wesley Rosenquest, and your humble servant, Mr. McVicker and myself are two of the incorporators of the Fund; but I do not find the critical Mr. Hayman's name with ours in those days, when the slough of do-nothings were considered just as big enemies of the good work as its open-mouthed detractors. One feels like forgetting and forgiving, but it would not be right to let the adolescent in the Fund affairs blow his horn to the detriment of others.

As for Mr. Hayman's charge that we have never done anything for the Fund, I advise him to read THE MIRROR. In last week's number of it he will find an emphatic contradiction of him. He will easily find out that I have been not only a trustee, but a vice-president of the Fund. As for contributing money, there again the enthusiastic, thoughtless newcomer is wrong. No doubt he's doing well for the Fund now as Trustee of it, but he must not forget that others were there before him and have not yet done helping the Fund. I will venture to say that I have given as much money and more time to it than he has up to date. I don't think Mr. McVicker or Mr. Rosenquest are far behind as regards benefits and other pecuniary assistance. Really, Mr. Editor, why don't you devote some of your valuable time to lead the youthful and thoughtless out of the dangerous by-ways of this argument?

MARCH 27, 1902.

W. E. S.

Colonel Sinn is threshing chaff. The ground he covers has been gone over thoroughly.

The plausible objections he raises have been answered and shattered by THE MIRROR.

The proposal he makes as to a substitute means of raising money is utterly impracticable. If Colonel Sinn thinks otherwise, let him undertake to carry it through himself. There is nothing to prevent him from trying it now. There was nothing to prevent him from trying it before the Fair was decided upon. If he can collect \$50,000 the Fund will be able to put it to good use, together with \$100,000 that the Fair is expected to realize.

There is no need to reiterate all that we said in THE MIRROR of March 12. If Colonel Sinn, or any one who reads Colonel Sinn's letter, is desirous to find a complete answer to his objections, our article in that issue will supply it. There are too many live and interesting topics connected with the Fair that demand attention to warrant us in reviving Colonel Sinn's dead issues.

As for Colonel Sinn's "P. S." we will leave that to our readers, without further comment than to say that taken in connection with the second paragraph of his letter it serves to convey the erroneous impression that the Brooklyn manager is not in the least averse to letting his right hand know what his left hand doeth.

THE MIRROR has frankly conceded Colonel Sinn's right as an ex-officer of the Fund to give his views on the Fair. But we do not concede his right to space in these columns to say the same thing more than twice over. If the good Colonel cannot give our readers a change we beg that he will give them a rest.

FAIR NOTES.

"The Fair is booming," says the *Spirit of the Times*. And then our esteemed contemporary goes on to say, as James O'Neill says in the letter that we publish this week: "The Fund membership is essential to every actor, and ought to be made compulsory by a special clause in the engagement contracts of every manager."

Lillian Hadley, who is a Fund member, read about the Fair, and determined to do something for it on her own account. She has succeeded in obtaining the gift of a cabinet grand upright piano from Thomas F. Scanlan, proprietor of the New England Piano Company. The piano is valued at \$700. It will be specially manufactured for the Fair, and exhibited in the New York salesroom of the New England Piano Company, 95 Fifth Avenue, for two or three weeks before the Fair opens. Miss Hadley's voluntary interest in the matter and its substantial result are worthy of the highest commendation.

Mrs. French Sheldon on Monday next will give a lecture in the parlors of the Fifth Avenue Hotel, which have been placed at her disposal by the proprietors, and the entire proceeds will be given to the Fair Committee. Mrs. Sheldon will give an account of the curious and original observations which she made during her remarkable journey into Africa. There will be stereopticon illustrations and singular relics and mementoes of the adventurous trip will be exhibited. The price of tickets is \$1.

The subscriptions to the Fair fund now aggregate \$21,000. And there are six weeks more in which to garner money before the biggest fair New York has yet seen is opened to the public.

H. R. JACOBS' NEW THEATRE.

On Dec. 9 last H. R. Jacobs' Theatre in Cleveland, Ohio, was burned. In the brief intervening time a new theatre has been erected, and its manager and architect claim that it is the most modern playhouse in America, as it combines all the improvements which are parts of the improved houses recently built. Its architect is George O. Gurnsey, of Chicago, editor of *The National Builder*, and designer of the Alhambra and the Grand Opera House of Chicago, and the Olympic Theatre of St. Louis.

The new house in Cleveland has a frontage on St. Clair Street of 65 feet, and runs back along Bright Street 165 feet—with side walls 75 feet high. In depth the theatre has few rivals, and its space is all utilized. A fan-shaped archway forms the main entrance, which is rich in beveled glass and ornamental iron work. In the centre of a roomy lobby is located a circular ticket pagoda, with the manager's office to the right, the toilet rooms to the left, and beyond these broad stairways leading to balcony and gallery. Behind the ticket pagoda easy steps lead to a platform, from which the auditorium is accessible.

Through three large entrance ways, and

down four aisles the audience pass to the floor seats, every one of which commands a view of the stage, by virtue of "dish-shaped" floors. There are 2,200 seats, exclusive of the thirteen boxes, one of which is in the centre of the balcony. The architecture is Moorish and classic combined. The proscenium opening is square, 32 by 47 feet. All the features of decoration, lighting, heat and ventilation are of the latest approval.

The stage is 40 by 62 feet, with a height to rigging of 62 feet. At the left of the stage is a separate building, 25 by 40 feet, with fire walls, containing the rear entrance, boiler room, carpenter shop, scene and property and dressing-rooms, the last named being fitted with marble lavatories, closets, gas, and electric lights and steam heat. The theatre is fire-proof. Manager Jacobs still retains his popular scale of prices.

MAKING THE HEATHEN LAUGH.

S. S. Baldwin, manager and proprietor of Baldwin's Butterfly company, consisting of hypnotists, somnambulists and comedians, claims to have traveled farther in a shorter time, appeared before more peoples, and to a better business than any amusement enterprise in history. Since July, 1890, when he left Melbourne, Mr. Baldwin claims to have covered 45,000 miles, and says: "I have visited West Australia, Ceylon, Malta, Gibraltar, Morocco, Tunis, Tripoli, Arabia, Egypt, Spain, Italy, Germany, France, England, Scotland, Ireland, the Island of St. Helena, Madeira and the Canary Islands, Cape Colony, Transvaal Republic, Bechuanaland, Orange Free State, Natal, Mauritius, Madagascar, India, Burma, Siam, Straits Settlements, China, and Japan. I also made a flying trip from England to America, visited eleven of the United States and part of Canada, making the round journey from London through America and back to London in only four weeks. I am now taking my entire company to America, and after a short season proceed to Great Britain, opening in London in August."

WHY HE RESIGNED.

Douglas Atherton said to a MIRROR reporter on Monday:

"I resigned from the Cynthia's Lovers company because Charles Barnard seemed incapable of grasping the requirements that should be in a character suited to me. He seemed to be unable to write the part of Cynthia to suit my serio-comic abilities. He made Cynthia too sentimental, and I do not pretend to be a sentimental actor any more than I pretend to be an interpreter of Hamlet."

"I want Mr. Barnard to know that he failed completely to realize the idea of the part that I gave him when I engaged him to write the play for me."

"The New York press and the out-of-town press have said that the hit of the performance has been made by me. But the part of Cynthia was not broad enough. Had Mr. Barnard understood this, it would have been all right."

"After the second performance of the play I realized that a sentimental performance of the comedy would not take at all with the public at large. The sooner Mr. Barnard discovers this, the better."

HELEN DAUVRAY IN LONDON.

In an introduction to a criticism of Helen Dauvray, on her recent appearance in London, the *Daily Telegraph* of that city took occasion to talk rather bitterly of American ventures dramatic in the British metropolis, although none of the letters were dealt out to Miss Dauvray personally.

At about the same time, Sir Edwin Arnold, the editor of the *Telegraph*, was dispensing characteristic rays from his "Light of Asia" across the footlights of Daly's Theatre in this city. And the fraternal, yea, brotherly, even loving, aides and accompaniments of speech with which he greeted interviewers and bade farewell to this great country, did not and do not at all resemble the words of his paper at home, as witness:

"There have already been too many cases in the past where American artists, inflated with a sense of their own infallibility, have descended upon our metropolis, taken the theatre and loud flourishes of trumpets and showers of puffs preliminary, and produced worthless plays of transatlantic origin. Such examples of erratic enterprise have never been blessed with long life. These over-confident stars have speedily been compelled to haul down their colors, beat a somewhat ignominious retreat, and realize at their leisure that the favor of London theatre-goers does not lie at the easy disposal of every dramatic mediocrity who chooses to come along with a little capital at his or her back."

There is no doubt a little truth in the above. There is quite as much to say on the same subject, however, of some English players who have descended upon New York much as the cowboy descends upon a quiescent herd—yet with very different results.

And, withal, we on this side are quite satisfied with Sir Edwin's own opinions, which have been based upon a little observation on the spot. The subordinates on Sir Edwin's newspaper evidently do not yet know—unless their guided chief has informed them since his return—that to use a term which will at once be recognized, there is quite a bit of this country that has never been exploited as yet.

BRADY AND HIND will have played fifty weeks this season with Augustus Neville, in *The Day Before*, when they close. It is said that next season they will put on two melodramas, one of which will have scenic effects new to the stage. They are considering an offer from James H. Kelly to look after *The Brown Snake*.

PROFESSIONAL DOINGS.

CHIEF BYRON'S condition is painful, but no serious results are anticipated. Absolute quiet and careful medical treatment are essential to his recovery. "arbuticles" are not compatible with acting. The disbandment is hard on the company, but it is a part of the fortunes—and misfortunes—of professional life. It reflects in no way upon Mr. Byron, who is himself a probable loser by his enforced withdrawal in the midst of his season.

A CHECK for \$11,012 from the city of New York is the Actors' Fund's share of this season's license money from the theatres. It was paid to the Fund last Friday.

W. S. CLEVELAND, the minstrel manager, is confined to the Tuff House, Buffalo, with rheumatism. He was unable to go on with his company.

THE Little Lord MacLeroy company disbanded at Wheeling, W. Va., last week. Manager Gibson furnished the company with tickets to New York as far as his money went, but some of the members are still detained in Wheeling.

MICHAEL JORDAN has been engaged to play a leading part in O'Connor Roach's new play that is to be produced for the first time Easter week. Meanwhile Mr. Jordan has left for Baltimore to join Dickson's stock company.

It now looks as if Across the Potomac, the war play by Pitou and Alfriend, will not be staged this season.

CHARLES MELVILLE writes that the New York Day by Day company closed a season of thirty weeks at Lock Haven, Pa.

SOL LITT telegraphs from Milwaukee, Wis., under date of March 20: "My Jack played Bjorn to day to banner Sunday business."

WILL C. ELLISER, in a dispatch to THE MIRROR from St. Louis, dated March 20, says that with a howling blizzard in competition, Effie Ellsler in Hazel Kirke, packed the Hagan Opera House to the doors that night, that the company's reception was enthusiastic, and that the sale for the week indicated a great business.

BEFORE her departure for Europe in June, Lillian Russell will publicly smile on New York again. She will appear on the evening of Memorial Day in the Metropolitan Opera House, giving a final performance of *La Cigale*, in addition to which she will sing the title role of *Martha*. Carl Streittman will sing *Lionel*, Signor Tagliapietra will appear as Plunkett, and Louis Harrison will be the comedian. Seats and boxes will be sold at auction, a prominent comedian acting as auctioneer. It is said that London and Vienna managers have made Miss Russell offers to appear in those capitals, and it is probable that she will sing in Europe under the direction of T. Henry French.

THE MIRROR is informed from Waupun, Wis., that a company is pirating Benham Thompson's *Old Homestead* in that vicinity, under the name of Uncle Josh Spruceby.

EDWARD ROCHELLE, the English actor who came to this country last Winter as a member of the unfortunate Eastlake company, has been touring the English provinces in a repertoire. Through the assistance of the Actors' Association of England Mr. Rochelle has recovered \$250 due him by Miss Eastlake. Mr. Rochelle sends, through THE MIRROR, his regards to J. G. Rutchie, John Glendenning, and E. J. Henley. He expects to come to America next September.

FRED PALMER, of the Ideal Quartette, writes to THE MIRROR: "I wish to extend my thanks, in the next issue of your paper, to the Actors' Fund and to Mr. Will Davis, its Chicago representative, for taking care of me when I was ill in St. Luke's Hospital, that city, for three weeks." Mr. Palmer is fully recovered, and he is sincerely grateful for the aid granted him by the Fund.

THE leading part in Bronson Howard's new play was offered to Wilton Lackaye months ago, but the engagement was consummated only recently. It was Mr. Howard's intention to write in a special heavy part, and Charles Frohman offered it to Nelson Wheatcroft in the event of its addition. But the author concluded to omit that character.

THE report that René Perselle has joined the Down on the Farm company is denied by Miss Perselle.

THERE will be a benefit performance at the Berkeley Lyceum on Saturday evening, April 9. Ruth's Romance and *The Loan of a Lover* will be acted. The receipts will be turned over to the Peabody Home for Aged and Indigent Women, Belle Peabody Ward is organizing the entertainment.

AGNES MAHR is learning the serpentine dance from Eddie Collyer. Miss Mahr will do the dance, as she gets it from Mr. Collyer, at the Baltimore Academy of Music, this Summer, during her three weeks' engagement there.

LIZIE MELVY and Kate Quanten have been engaged for the Waifs of New York company.

FRANK P. SMITH'S Devil's Mine company closed the season in Albany, N. Y., March 19, but ten weeks' extra time has been booked for the West, and the company will continue under the direction of Charles R. Sturges. Emily Stratford and Fred Murray have been added to the company.

GEORGE C. TYLER, who has done brilliant work this season ahead of James O'Neill, will remain with that prosperous star next season. Mr. Tyler has received tempting offers to enlist his services elsewhere, but he has rejected them. His abilities are appreciated by Mr. O'Neill and Manager W. F. Connor, while he wears his principal's

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIJOU THEATRE—A NIGHT AT THE CIRCUS, 8:15 P. M.
BROADWAY THEATRE—THE LION TAMER, 8 P. M.
CASINO—UNCLE CLELINT, 8:15 P. M.
FOURTEENTH STREET THEATRE—BLUE JEANS, 8 P. M.
GRAND OPERA HOUSE—MR. POTTER OF TEXAS, 8 P. M.
HARRIGAN'S THEATRE—THE LAST OF THE HOGANS, 8 P. M.
HERRMANN'S—GLORIA, 8 P. M.
JACOB'S THEATRE—PEARL OF TENNIS, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—MERRY GOTHAM, 8:15 P. M.
PROCTOR'S—THE ENGLISH ROSE, 8 P. M.
PEOPLE'S—VOICES OF NEW YORK, 8 P. M.
PALMER'S—COL. CARTER OF CARROLLVILLE, 8:15 P. M.
STANDARD THEATRE—INCOGNITO, 8:15 P. M.
STAR THEATRE—FOR MONEY, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

The Mirror Office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

LETTER FROM J. H. M'VICKER

M'VICKER'S THEATRE,
CHICAGO, ILL., March 14, 1892.
To Harrison Grey Fiske, Editor New York Dramatic Mirror.

MY DEAR SIR.—Having received a marked copy of your New York DRAMATIC MIRROR of the 12th, I write to thank you for placing my name in the lead of thirteen gentlemen who had the courage to express their disapproval of a scheme they thought fraught with dangers to a profession in which they are personally interested. In due time they will be known as the level-headed thirteen, a "significant" and lucky number. Personally I should not have thought of expressing my disapproval of an exhibition to be given in New York had its "promoters" not solicited my aid and influence in its behalf. Their solicitation called for a response and they received my views as to their scheme to raise money; and I am pleased to be known to whoever may read THE MIRROR as opposed to any scheme, for the sake of money, calculated to place in a false position the young lady members of the dramatic profession. In addition to being opposed to the so-called "Actors' Fair" I also view with regret the methods now being pursued by the promoters in sending out ladies to solicit aims to save the "Fair." The promoters know that many men—even Trustees—would not be so successful as beggars, and so they gave the duty to those most likely to be received with courtesy and a subscription, and by your account they are well pleased with the result accomplished in the name of charity—even if it points the way to degradation.

Your weak attempt to indulge in maliciousness in naming a member of the dramatic profession who, you say, I am reported to dislike, is in accord with your career as a journalist during the time you have been living on the dramatic profession. I think I am safe in saying that the gentlemen you name will have more contempt than respect for you in consequence of your uncalled-for remarks. You must expect the fate of sycophants.

As this letter endorses your view as to my being one of "the Fair's enemies" you will give it a place in THE MIRROR, of course, and send me a marked copy—or perhaps I had

better make it an open letter in order that your views may be made known.

Yours truly, J. H. M'VICKER.

REPLY.

NEW YORK, March 21, 1892.

To J. H. M'VICKER, Chicago:

DEAR SIR.—On Wednesday morning, March 16, I received the foregoing letter which, I am told, you had given out for publication two days previously.

You seem to be consumed with an insatiable desire to publish your letters before they are posted.

Not only have you gratified that strange desire in this instance, but you indulged it a few weeks ago when you furnished to a Chicago newspaper a communication concerning the Actors' Fund Fair intended for the Trustees of the Actors' Fund.

In procuring the publication of your letter of March 16 before it reached its destination you forfeited, by violating the rules of courtesy and of propriety, whatever claim you may have had to the hospitality of these columns.

I have no desire, however, to suppress your letter on that, or on any other ground.

It appears that you have been thrust forward as a shield of respectability by the enemies of the Actors' Fund and of its Fair. They point to you with conscious pride and unrestrained delight, and they say, in substance:

"See Him—the Nestor of American managers: the venerable bulwark of the stage; the embodiment of all that is wise and good and respectable! We may be persons of small intellect and less consequence; we may be mischievous, malicious, mendacious—but He is our standard-bearer, and He is different. Look at His snow-white hair; remember that he is a septuagenarian—and then say, if you dare, that it is right to hold the Fair which He has pronounced against!"

And you, with the alacrity that you have frequently shown in championing the wrong side of public questions, cheerfully place your silver locks in the van, and at the disposal of the blatant enemies of the Fund, and readily prepare to play your favorite role of venerable figure-head.

You remind me, in more ways than one, of the Patriarch in "Little Dorrit." You are probably familiar with that diverting personage—if not, you have missed the opportunity to trace a fairly accurate portrait of yourself in the great novelist's prophetic pages.

In these circumstances—and, moreover, considering the fact that your letter furnishes an index to the character of the "opposition" that it is now your appointed task to clothe with respectability—I would do the Actors' Fund Fair and the members of the dramatic profession a grievous wrong if I failed to pardon your lapse from good manners and to give your communication the utmost publicity. I shall be happy, I may add, to send you a marked copy of this issue, as you request in conformity with that spirit of thrift for which you are noted, and to whose continuous and consistent manifestation many managers, besides divers and sundry actors, are able to bear witness.

The written explanation of your reasons for publicly expressing disapproval of the Fair is incomplete and misleading.

The fact is that, in common with 2,000 theatre managers in all parts of the United States, you received from the Actors' Fund Fair Committee (composed of Messrs. A. M. Palmer, Daniel Frohman, Frank W. Sanger, and Charles W. Thomas—all officers of the Actors' Fund, by the way) a subscription book and a request to receive cash subscriptions for the cause. Your aid and your influence were asked in precisely the same way that the aid and the influence of 1,500 other theatre managers were asked.

You were not content, however, with returning your book and sending a letter to the Trustees of the Fund setting forth your objections to the undertaking. On the contrary, you hastened to get a copy of that letter printed in the Chicago *Inter-Ocean*.

You profess to be a friend of the Actors' Fund. Then why did you pursue that course?

You knew that the Fair had been decided upon definitely; you knew that its object was the worthy object of permanently endowing the Actors' Fund. You did not offer your advice to the Trustees in a kindly spirit; you seized the occasion to ventilate your views publicly; you sought to strike a cowardly blow at the profession's charitable institution.

Was that the action of a friend or of an enemy of the Actors' Fund?

You say that you are "pleased to be known as opposed to any scheme, for the sake of money, calculated to place in a false light the young lady members of the dramatic profession."

So am I. So, too, are all the men who with their wives, their daughters, and their friends are laboring to make the Fair the success it assuredly will be, in spite of your efforts and

those of the cabal whose representative you say that you are glad to be.

Do you dare to assert that Messrs. Palmer, Frohman, Sanger, Hayman, Thomas, Aldrich and their co-workers are less desirous than you pretend to be to protect from exposure to insult the women of the profession?

You are lacking in good sense and in common decency if it is your purpose to proclaim, or even to imply, that women like Madame Modjeska, Mrs. Kendal, Mrs. Palmer, Agnes Ethel, Mrs. Bowers, Agnes Booth, Mrs. Barney Williams, Mrs. William Henderson, Mrs. Doremus, Mrs. Edward E. Kilder, Mrs. Frank Mayo, Mrs. McKee Rankin, Mrs. Edwin Knowles, Mrs. Herne, Mrs. Edith Kingdon-Gould, Rachel McAuley, Annie Pixley, May Robson, Georgia Cayvan, and several hundreds of others, equally well-known, that are actively engaged in promoting the Fair's interests, would lend their moral countenance and personal support to any scheme "fraught with danger" or "calculated to place in a false light the young lady members of the dramatic profession."

If that be your meaning, neither your white hair nor your respectability will save you from the righteous scorn of right-thinking men and women.

You refer to the little group of the Fund's enemies, whose venerable figure-head you are proud to be, as "the level-headed thirteen."

Among this level-headed thirteen that it pleases you to extol is Mr. J. M. Hill—one of the backsliders whose name appeared on the managers' pledge to aid the Fair.

Have you forgotten that it was on the stage of Mr. Hill's Standard Theatre that The Clemenceau Case was first seen? In that production a woman, nude to all intents and purposes, was exhibited to the gaze of the libidinous men that thronged to witness the beastly spectacle?

Presumably, you do not regard the exposure of an apparently naked woman on the boards as "calculated to place in a false light the young lady members of the dramatic profession."

From your peculiar point of view it seems that the manager who attracts a mob of prurient men to the theatre by this means is "level-headed"; he elevates our actresses in the public esteem; he does the stage an invaluable service, and he is worthy to wear one of your thirteen halos.

But the reputable women of the profession, who are going to stand behind counters to sell attractive wares in the name of charity to the reputable people of this community, at a Fair conducted by estimable, representative theatre managers, are "placed in a false light."

It is fortunate that sober-minded persons are not in danger of being misled by the make-believe virtuous indignation of "the level-headed thirteen"—patriarchal figure-head included.

Belonging, as you do, to the shadowy and circumscribed minority that "opposes" the Fair for covert reasons, it is quite natural that you should view with unconcealed distaste the methods by which its interests are being advanced. In adopting those methods I do not imagine that the Committee thought either of gratifying the Fund's enemies or of averting your patriarchal regret.

If there be, indeed, a vestige of sincerity in the objections you urge on this point, let me tell you that the methods that have aroused your sensitive solicitude were planned and adopted and are being carried out successfully by the Women's Executive Committee.

The names of those forming that Committee are alone a sufficient reply to your insulting criticism. Of course, it is not to be expected that they will carry weight with "your level-headed thirteen," whose scurrilous organ some time ago declared that "all actresses are under suspicion."

And let me say to you that the only discourtesy, the only misrepresentation, the only insult these women have sustained since they entered upon their arduous and unselfish labors has come from you, your allies and your journalistic mouthpiece.

Is there not food for serious reflection in that for you, a thousand miles away, who seek notoriety for your "views" and who presume upon your three-score-years-and-ten to couple the ugly word "degradation" with the noble efforts of our good women?

I now reach the personal reflections contained in your letter. Personalities, in connection with such a sacred cause as the Actors' Fund, are regrettable; but you have invited them deliberately.

In accounting for your apparently unaccountable opposition to the Fair, THE MIRROR of March 12 said that you were "reputed to entertain a good deal of dislike for Edwin Booth and certain managers that do not play their attractions at your Chicago theatre, but all of whom are Fair workers."

You term that assertion "a weak attempt to indulge in maliciousness," and in accord with my career as a journalist.

THE MIRROR could have said more without overstepping the bounds of truth. It said enough, however, to give the uninitiated

some inkling of your probable motives for joining the "opposition" to the Fair.

Not only do you dislike your benefactor, Edwin Booth, but as far back as the year 1881 you were engaged in heartlessly and falsely assailing his personal character, employing the same congenial journalistic medium then that you are employing now to insult the women engaged in promoting the Actors' Fund Fair.

Documentary evidences of that fact I have in my possession. If you desire it, they can be made public. They will amply justify THE MIRROR's statement of March 12.

I have never met you personally; nevertheless, circumstances decreed that I should know you well. I cherish neither enmity nor malice toward you. You are nothing to me except in so far as you enter into the domain of professional affairs where your words and your actions properly become the subjects of unbiased criticism.

Your allies in the Fair "opposition" enlarge upon your respectability—as if your respectability could strengthen a weak position!

Such knowledge as I have of you warrants me in expressing the suspicion that perhaps you are not so confoundedly respectable as your noisy trumpeters make you out.

My journalistic career, during the twelve years that it has been my privilege to conduct THE MIRROR, is an open record. It may be found in the files of this journal. They are always open to inspection.

You are at liberty to investigate that record to your heart's content. Let me hear from you again when your labors in that direction are finished.

I care nothing for your "views," for they are oftentimes colored with spite, and they are usually cantankerous. Cite facts, if you can, avoid generalities, such as your letter contains. Then you will be entitled to a hearing on the more or less interesting subject of my journalistic career.

A searching examination of your career might be interesting, if not particularly profitable.

The true history of the actors' Chicago fire relief fund; the narrative of your business relations with Edwin Booth, your indebtedness to his generosity and your subsequent ingratitude; your dealings with Maurice Gran and the Salvini company, with Joseph Reynolds and the Langtry company, with Al. Hayman and the Shenandoah company—these matters might make good reading for students of character.

You are mistaken in asserting that you are safe in saying the gentlemen named by THE MIRROR "will have more contempt than respect" for me in consequence of THE MIRROR's remarks. On the contrary, I am able to say positively that they have analyzed you and estimated you with the same fairness and accuracy that I have endeavored to bring to bear upon you myself. Indeed, were I to repeat the language in which several of them have described and characterized you, I might innocently expose myself to the charge of exaggeration.

I am not a sycophant; therefore, I do not fear the fate of sycophants, whatever that fate may be. If, however, I were a sycophant, it is probable that I might be numbered among your admirers.

It is too much to hope that you will strive to make your heart as venerable as your head. But if you possess friends (by friends I do not mean the men that find it to their interest to play upon your prejudices and to traffic upon your age) they cannot show their affection better than by endeavoring to wean you from your membership in "the level-headed thirteen."

While they are about it they might teach you to stop the dangerous practice of throwing stones until you have moved out of your glass house into a dwelling of substantial construction.

HARRISON GREY FISKE.

ENNA POLLOCK.

THE MIRROR this week devotes its first page to a portrait of Enna Pollock, who has won wide notice as "little Maggie Murphy," a name, in fact, by which she is better known than by her actual name. Miss Pollock, if not born upon the stage, was reared to it. Her first appearance was made at the age of six years, and she has since been constantly before the public. She has appeared with Lester Wallack, and is remembered in Muggs' Landing, The Silver King, and other plays which gave her opportunities in which she acquitted herself with credit. Miss Pollock, for two seasons, has been a member of Edward Harrigan's company, with which she has done excellent work. She is a prime favorite with the Harrigan audiences, and this implies unusual ability. A glance at Miss Pollock's picture will reveal that she is pretty as well as able. She enjoys special note as a graceful dancer.

MARGARET MATHER's success with The Egyptian in Pittsburg is said to have surpassed her record in that city. In the second act of this play Paris forms the scenic background at sunset, and the immediate scene is of a gypsy dance and revel.

THE USHER.



It is more than probable that Charles Harris will make one of the hits in Colonel Carter of Cartersville to-night at Palmer's.

That belief is not based on the fact that we have come to associate Harris' name with hits, but also on the fact that he is cast for Chad, the Colonel's quaint servant.

Harris is a Southerner, and his command of the negro dialect is remarkable.

He knows the darkey character in all its idiosyncrasies, and he can amuse you by the hour together with an inexhaustible store of stories, melodies, and folk-lore such as you have not found in any book or in any popular delineation of Afro-American nature.

If Chad in the play is anything like Chad in Mr. Hopkinson Smith's delightful sketch we may expect to see him perfectly embodied by the rotund Harris.

It has found its way at last into print, by-the-by, that Maurice Barrymore will not be a member of the Palmer company after this season. It is rumored that he has been offered his old position in the Modjeska company.

Leading men are not so plentiful as managers might wish, but it ought not to be difficult to fill Barrymore's place in the Palmer company.

He is a brainy man, witty and bohemian. And yet he exhibits little of the intellectual quality in his acting. I have seen him cast into shadow by veritable blockheads—on the stage.

Barrymore's early career gave promise of fine achievement, but he has not worn well in the histrionic sense. His keen mentality seems to desert him on the boards. His reading is faulty, the simplest lines often becoming meaningless when subjected to the false inflection, and the dearth of emphasis peculiar to his delivery.

Actors like Mr. Barrymore lend strength to the theory that brains are not essential to success in acting. Many cases can be cited that go to show that a medium of special intelligence is more useful to the player than a wealth of general intelligence.

The Laureate's play, *The Foresters*, furnishes another example of failure in the list of laudable attempts of modern poets and scholars to write successfully for the stage.

Twice before has Tennyson shown the inability of the purely literary man to adjust his genius to the requirements and the limitations of the theatre. Browning tried it with equally unsatisfactory results. So did Byron, and Hunt, and Shelley.

Plot, character, situation, technical cunning—the utility of these elements are not understood by the poet to whom thoughts and words are everything. The drama of to-day is objective. The poet's habit is subjective.

The veriest hack playwright has a keener appreciation of the ingredients of an effective play than has Lord Tennyson.

A farce-comedian sat chatting with a friend over a midnight supper at The Players, last week. At an adjoining table was seated a young actor, connected with one of our stock theatres, who is beginning to exhibit outward symptoms of Anglomania. He was talking so that the whole room had the benefit of his remarks.

"Who is he?" asked the comedian. His friend imparted the desired information.

"Is he American or English?" persisted the comedian.

"American."

"Humph! I couldn't quite make out his nationality, for I heard him say, 'I'm going to take a bath in my bath-room.'"

A "Would-be Thespian Star" sends me this doggerel, which was "inspired" during a two-hour wait in a dramatic bureau:

Not peaches and cream
As to you it may seem
Is the lot of the player, my dears,
But sorrow and care,
Crowsfeet and gray hair,
And a heart that's too old for its years!

The disgraceful conduct of a mob of Yale students at the theatre in New Haven Saturday night, cannot be overlooked by the faculty.

The ringleader should be expelled, and the others disciplined, and by these drastic measures an end put to the frequent scenes of disorder and riot enacted by the unlicked cubs of that venerable collegiate institution.

On Saturday night a party of students attended the performance of *Fazio Roman*, and threw snowballs at the actors, one of which struck Frances Field on the head and knocked her down.

After the play the young ruffians gathered around the stage door and booed Miss Field and her companions when they emerged. Harry Linton was equal to the emergency, however, and gave the foremost of the crowd a severe thrashing. Arrests were made, and several of the students, who were drunk, were locked up.

When two Yale men were accused of abducting a chorus girl from an opera company recently *The Mirror* called the faculty's attention to the annoyances and insults, not to speak of the dangers, to which actresses playing at New Haven were subjected.

This last outrage caps the climax. I hope our friend G. B. Bunnell, of the Hyperion Theatre, will take steps to lodge a complaint against these young scamps with the faculty, and failing to obtain redress in that quarter, that he will vigorously exclude Yale students from his house unless they conduct themselves like decent people.

I am glad to see that Henry C. Miner has been elected to the vice-presidency of the Actors' Fund Fair Committee, for Mr. Miner is an enthusiast and a worker.

As an earnest of his support, he has sent a cheque for a handsome amount to the Women's Committee, and has signified his intention to build, at his own expense, one of the handsomest booths in the Fair.

Mr. Miner's acceptance of an office in connection with the management is really a piece of magnanimity that deserves the heartiest approbation. It shows that he regards the welfare of the Fund to be more important than a personal feeling, and therefore it shows that Mr. Miner is a broad-gauge man.

Several years ago a number of professionals, acting under the mistaken idea that they were doing a praiseworthy thing, joined the Fund Association and turned Mr. Miner and Mr. French out of the offices they held in the Fund, although both had disinterestedly given it years of efficient service. The gentlemen in question would have been willing to step down and out without offering themselves for reelection; but their wishes were not consulted and they were gratuitously placed in an unpleasant position.

The injustice of this shabby treatment was afterward acknowledged, not only by the profession generally but by many of the men that were active in the matter.

In forgetting and forgiving and buckling down to help the Fund to the best of his ability, Mr. Miner now shows his superiority to petty resentment and heaps coals of fire on his erstwhile opponents, who welcome him back to the fold with open arms.

A TEMPERANCE TOWN.

A *Temperance Town*, Hoyt's latest production, which had its premiere at Meech Brothers' Academy of Music, Buffalo, on the 14th inst., has secured the unequalled approval of the Queen City theatregoers, having drawn crowded houses all of last week.

It is difficult to ascertain whether the piece is a melodrama, a farce-comedy, a satire on prohibition, or a defence of high license.

The piece is in four acts. The village clergyman, whose son had become a victim of rum, is the *raison d'être* of the piece. He plans a conspiracy to have the village rum-seller arrested, or ruined, the terms being interchangeable, as the fine for selling whiskey in that part of the country, Vermont, was \$6,000. The sheriff raids the village bar-room, and many ludicrous scenes are brought out.

In the third act the parson disowns his daughter, Ruth, because she had sent a note to Oakhurst, the village saloon-keeper, warning him of the intended raid, but the missive had been intercepted. Ruth sympathizes with Oakhurst because he "had been a Union soldier like her brother." The scene in which she is driven from home an outcast is one of the strongest in the piece.

The last act introduces the trial of Oakhurst. He is sentenced to pay a fine of \$6,000, or an imprisonment of 12,000 days. The parson's long lost son opportunely turns up at this juncture. He is wealthy, and recognizing Oakhurst as the man who saved his life in battle, he pays the fine and a general reconciliation occurs. Elsie Lombard made a decided hit as Ruth. George Richards was clever as the drunkard, George Ober has congenial parts as old Uncle Joe and the Judge.

KEPT HIS ENGAGEMENT.

Nat Goodwin displayed considerable resolute perseverance in filling his engagement in Poughkeepsie last week. When his company left Utica he and his manager remained over, and failing to forecast the weather, they were caught in the blizzard, and snow-bound. They were compelled to charter a special train to take them to Highland, opposite Poughkeepsie. When they arrived at Highland the ferryboat had stopped running, and they could find no boatman who would take them across for love or money. The belated travelers, bound to "get there," climbed a steep hill and walked across the Poughkeepsie bridge, arriving at the theatre at 8:15. Mr. Goodwin's tenacity of purpose was rewarded by the waiting audience with an ovation.

CHANGED HER NAME.

"I have entirely rewritten Cynthia's *Lovers*, and renamed it," said Charles Barnard, the author of the piece, to a *Mirror* representative. "It will now be called *Spooks*. The title is apt, as I have developed the haunted house idea, devoting an entire act to it, and introducing many novel mechanical effects."

"I have expanded and developed the piece along the comic character lines. It was at first much too short, and we have now secured as a curtain-raiser *The Holly Tree Inn* from Manager Field, of the Boston Museum, the two children, Wally Edinger and Viola McNeill, appearing in both pieces. I have rewritten the part of Cynthia distinctly for a woman. The play is a character comedy of New England types, whose originals I met in Massachusetts forty years ago."

"We were obliged to come to New York to make the mechanical effects and to rehearse."

We are making new scenery specially for both pieces. We shall start out about April 4, opening probably in Baltimore."

MISSING HEIR WANTED.

The correspondent of *The Mirror* at Holyoke, Mass., writes that Chief of Police O'Donnell, of that city, has received a communication from Victoria, B. C., requesting information regarding a family named Tibbetts, who formerly resided in Holyoke, and have fallen heirs to some property by the death of a rich aunt in Victoria. One of the heirs, Esther Tibbetts, is said to be an actress, whose stage name is Alice Grey. The inquiry as to the whereabouts of the heirs is being made by the guardian, under the will, W. H. Howell, 132 Yates Street, Victoria, B. C., Canada.

JAMES B. MACKIE HAPPY.

James B. Mackie, sole owner, star and manager of Grimes' Cellar Door, reports a continuously prosperous season since last August. He is playing return dates to increased business everywhere. He gives these recent figures: McKeesport, Pa., Saturday night, March 12, \$573.75; Johnstown, Pa., third visit, Monday, \$675; Greensburg, Pa., Tuesday, over \$425; and a full house at Altoona, March 17.

He says that his time is all booked for his present play for September and October in the South and West, and that his company next season will contain twenty people—twelve women and eight men—with two men in advance. His season will open August 10, with elaborate new printing.

Burt J. Kendrick, Mr. Mackie's agent, will be in this city this Summer, having a desk at 25 West Thirtieth Street. Mr. Mackie's new farce, he says, is in rapid preparation, and in it he promises "many freaks" new to his style of vehicle, and new mechanical devices. He is very sanguine of its success, relying much upon the catchy title of *A Side Show*. Louise Sanford will be the star, playing the part of Teddy the Romp.

ABBEY AND GRAU AGAIN.

The directors of the Metropolitan Opera House have leased that institution to Henry E. Abbey and Maurice Grau for three years from October, subject to the ratification of their act by the stockholders, an assured formality.

The lease includes the whole property—assembly rooms, ball-room, concert hall, etc.—and it is said that, besides getting the house free, Abbey and Grau will be paid a bonus of \$2,000 a performance. The firm enjoys the privilege of letting the house, or portions of it, when not in use by them, and may also realize a handsome sum from this. As they can also make better terms with artists on the basis of three years than on a one-year basis, the prospect seems very bright for Abbey and Grau.

It is said that there was only one direct German proposition for the house. Channing Ellery and Emilio Belari wished it, proposing to give Italian opera at the old German opera prices. The Messrs. Rosenfeld wanted to give German opera, and Sir Augustus Harris is said to have spoken for the house through Col. Henry Mapleson. The directors were unanimous both for Abbey and Grau and for Italian opera.

A PROMISED NOVELTY.

A Paris dispatch says that T. Henry French has purchased a successful piece running at the Théâtre de la Gaîté, called *Le Pays d'Or*, for production in this country. It is by Henry Chérot, author of *A French Flat* and of the libretto of the *Cloches de Corneville*. This description of the piece has been cabled.

"It is a spectacular piece. The heroine is a girl, Kitty Gibson, in a school at Liverpool. Her father, an American millionaire, has failed and left her on the hands of the school-mistress. The latter reproaches her one day and Kitty scales the wall and escapes as a servant girl to New York. There she starts in life selling matches in the streets, and this gives her opportunity for a pretty song; but her beauty attracts, one day, Blondin, of tight-rope fame, who is looking for a girl to cross Niagara on a bicycle on a tight rope. He offers her money and she accepts. She discovers that her father, who has become a chief of Indians, has through the wonderful riches of a mine once more become wealthy, and she finds him out and tells him the news and then marries her faithful lover, who has followed her all through her wanderings."

If the play is as amusing as this outline of it, *Le Pays d'Or* ought to attract at least momentary attention in New York. It is said that Mr. French proposes to give it with great spectacular particularity, and he is quoted, by cable, as saying: "I have even bought a bicycle, and a new question is to find a pretty girl who can sing and who is willing to ride on a tight rope." The piece has two ballets, one of sailors and the other of jockeys.

LOTTA.—Lotta is credited with an exhibition of diplomacy that marks her as influential off the stage as on. And it also serves another credit of obligation to the stage from the pulpit. It appears that she is interested in a young clergyman, the Rev. John Paul Brown, of Philadelphia, who was ambitious for an army chaplaincy. Lotta, the other day, visited the office of Secretary Blaine, who is reported to have regarded the favor as one of delight. She saw that he was impressed, and at once bequeathed his interest for the Rev. Mr. Paul. Mr. Blaine sat down at once and wrote to President Harrison, it is said, endorsing the application. Lotta called on the President, March 10, and it is surmised that he applauded, too.

HOOLEY.—R. M. Hooley has been spending a few weeks at Hot Springs, Ark.

PERSONAL.



PRATT.—Thomas H. Pratt, of whom the above engraving is a good portrait, is a young man of four-and-twenty, who is about to enter the managerial field on quite an ambitious scale. Mr. Pratt has leased the new Fifth Avenue Theatre for the Summer, with a view to produce comic opera in an elaborate way. He will open with *Vert-Vert*. He is said to possess large capital. If he proceeds judiciously and steers clear of the unscrupulous harpies that lie in wait for inexperienced men of wealth to fleece them at the threshold of their theatrical ventures, he is likely to make his ambition and his pluck profitable.

ARTHUR.—In the April *Scrivener's* will appear the third of William F. Apthorp's articles on "Paris Theatres and Concerts." It will describe the Porte Saint-Martin, the Vandeville, the Ambigu, the Variétés and the Théâtre-Libre.

THOMPSON.—Captain Alfred Thompson is busy designing the costumes for *The Isle of Champs*.

HERMANN.—According to E. L. Bloom, his manager, "Herrmann the great" is the new way of announcing that magician, who was formerly simply "the great Herrmann."

WILDER.—Marshall P. Wilder will leave for England May 4, to fill engagements in London and other cities. He will give his annual matinee performance at Palmer's Theatre on Tuesday, April 5, and will be assisted by several well-known entertainers.

MORRISON.—Rosabel Morrison denies the statement that she has resigned from *The Danger Signal* and will rejoin Lewis Morrison's company. "I was forced to come to New York through illness," writes Miss Morrison, "but as I have now fully recovered I intend rejoining my *Danger Signal* company in a few days."

CRABTREE.—John Crabtree was in town last week. A severe attack of the grip has left him in the condition called "run down."

BRANSCOMBE.—Dora Branscombe, contralto of the 8 Bells company, has been engaged by Pauline Hall for character parts in Miss Hall's opera company next season.

ZIMMERMAN.—Edward Zimmerman, who is the right bower of Taylor's Exchange, is posted on everything worth knowing in the theatrical business. He is the gossamer of Taylor's.

MASON.—Evelyn Mason, of the Josephine Cameron company, was taken suddenly ill after a matinee performance in Atlanta. Her condition was considered serious at first, but she has recovered and rejoins the company this week.

FISKE.—Morris Phillips pays this graceful compliment in the *Home Journal* to Stephen Fiske, of the *Spirit*: "Mr. Fiske is one of the most fluent and graceful newspaper writers of the present day, gifted with descriptive powers, thoroughly developed, and a memory which permits no incident to escape it. His social qualities and courteous address give him ready entrée to all classes of society, thus furnishing him with opportunities which the ordinary writer fails to secure."

FROHMAN.—Daniel Frohman has bought and will produce at the Lyceum, Lottie Blair Parker's play, *White Roses*, which received honorable mention in the *Herald* contest.

SOLOMON.—Fred Solomon has signed with Pauline Hall, and will leave the Casino about May 1.

CAMPBELL.—Evelyn Campbell, leading lady of the Boston Museum, has refused a re-engagement, and will leave at the end of the season. Miss Campbell has been a member of the Museum company for three years; she is twenty-four years old, and she is pretty and clever. Among her principal successes have been *Lady Bountiful*, in the play of that name; *Dearest*, in *Little Lord Fauntleroy*; *Edith Kingsley*, in *The English Rose*; the heroine in *Ye Earle Trouble*, and *The Princess of Erie*, in Henry Guy Carleton's play of that name.

CARLYLE.—Frank Carlyle, of the Shenandoah company, has been singled out for praise by the Boston critics.

FELNER.—Eugene Felner, of Boston, has written a play called *The Twisted Rosette*.

O'NEILL.—James O'Neill's business continues to be phenomenal. Monte Cristo's twelfth and last year compares favorably with the first, in point of receipts. Mr. O'Neill is easily the leader among the few romantic actors on the American stage. He is foremost in ability and in popularity.

CARTER.—The Supreme Court of Illinois, last Friday, granted Mrs. Leslie Carter's lawyers a rehearing of the case that was decided against her three years ago.

MORTIMER.—Kate Mortimer has recovered from an illness, and she resumes her interrupted tour in East Lynne this week. Her route for the rest of the season covers Northwest territory.

PAGET.—Floyd Paget, who is playing *Bridge* in *The English Rose* with intelligence and sympathy, will go abroad this Summer.

PASSED BY THE ASSEMBLY.

THE STEIN BILL, IN SEITE OF SECRET OFFICERS, GOES THROUGH WITH A LARGE MAJORITY—THE SENATE WILL VOTE ON THE BILL NEXT—IT IS ALMOST A LAW NOW.

From Our Special Correspondent.

ALBANY, March 17.

It has passed the House. The amendment to the bill for the protection of the health and interests of theatrical children has received the stamp of approval



ASSEMBLYMAN WILLIAM SULZER

of the Assembly of New York. This is an endorsement of the plan that was originated by THE DRAMATIC MIRROR to right a wrong. It has passed the House.

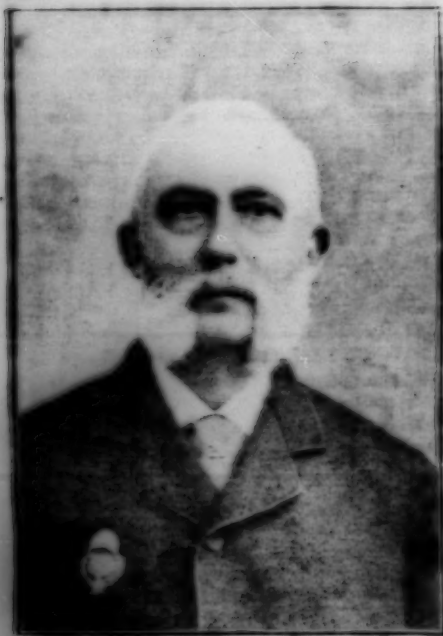
In spite of the petty wrangles of the personal enemies of the Editor of THE MIRROR, who foisted themselves, by misrepresentation, upon the managers interested by us in the subject of securing legislative relief from the present obnoxious law.

It has passed the House, and it is a public acknowledgment that Assemblyman Stein, in the face of the opposition of "politics" and "pulls," has succeeded, so far as he is concerned, and so far as lies within his province, in accomplishing everything that he and THE MIRROR had hoped for and worked for.

Assemblyman Stein appreciated the fact that, owing to the length of the calendar the bill for the benefit of theatrical children might not be reached for a week or ten days. Accordingly on Tuesday he moved that the bill be set down as a special order for yesterday morning, immediately after the reading of the journal.

Mr. Stein obtained unanimous consent. The bill was made a special order for Wednesday. When it was called up I was much surprised to learn that there was opposition, represented as coming from Elbridge T. Gerry. I was surprised because when the substitute bill was submitted in committee, Mr. Gerry said that he was satisfied with the substitute bill, as all he wanted was a hearing before the Mayor or President of the place where the specified child was appearing.

It will be remembered that the bill, as originally amended by Mr. Stein, proposed a commission consisting of the mayor, the president of the S. P. C. C., and the president of the Actors' Fund. Mr. Gerry then stated that he did not desire to be one of



ELBRIDGE T. GERRY.

those commissioners, but that he wished to be notified of applications on behalf of children, and that he desired to have his say when the applications were filed.

Mr. Stein said to me last night: "I told

Mr. Gerry that it was immaterial to me so long as a responsible party was made the commissioner." Mr. Gerry then signified his assent to the bill in the presence of Mr. Southworth and Mr. Sulzer, both members of the Committee on Codes, and he left the committee—which was composed of both Republicans and Democrats—with that understanding.

On the strength of all this the committee at once reported the bill favorably. I understand that there was not any opposition when the bill was in order of second reading and advanced to third reading. This, it seems to me, is significant. I took it for granted that it was understood all around that the bill was in proper shape to meet all sides concerned. I am not alone in this opinion; it prevails.

The opposition that was sprung at the last moment to this bill seemed to me to be anything but fair and honest. I venture to assert that it would not have been interposed were it not that Mr. Gerry had changed his mind. Shortly before the bill was reached for final passage I noticed him on the floor of the house, and when the opposition began it seemed to look as though he had changed his tack.

A motion was made to strike out the first section of the bill. This motion, if carried, would have killed the bill. It was fortunately beaten. There were speeches in opposition by Assemblymen Husted, Stranahan, and Devo.

I want to say particularly that much assistance was rendered to Mr. Stein in the final passage of the bill by Assemblymen Sulzer, Hitt, Dinkelspiel, Malby, Sullivan, Southworth, and Webster. All of these members made speeches in its favor.

The result of the ballot was seventy-five to thirty-two in favor of the bill. Those voting aye were Assemblymen Beakes, Bush, Byrne, Byrnes, Cahill, Cassin, Clahan, Congdon, H. Conkling, Connelly, Conrady, Cooney, Curran, Denniston, Dinkelspiel, Draypalcher, Duffy, Farquhar, Finnegan, Foley, Fraser, Goodell, Gorman, Gore, Gnetter, Hable, Haley, Hall, Hitt, Judd, Judson, Kelly, Kennedy, Ladue, Lang, Listman, Malby, Malone, Martin, Matthews, W. E. McCormick, McManus, Mullane, O'Connor, O'Dair, Ott, Parten, Plant, Quigley, Rice, Riley, Roche, Roberts, P.



Ryan, W. Ryan, Sellock, Shields, Sohmer, Southworth, Stein, Sullivan, Sulzer, Tripp, Vandewater, Walker, Warner, Webster, Weed, Weeks, O. Wheeler, Willard, Wissig, Woodbury, and Yetman. The nays were Assemblymen Adams, Brink, Brinkerhoff, Brown, W. L. Brown, A. R. Conkling, Cole, Cowan, Deyo, Fuller, Gifford, Husted, Jones, Keeler, Lamont, McCormick, Olin, Patchen, A. H. Pierson, J. H. Pierson, Porter, Reid, Smith, Stanton, Stranahan, Thornton, Watt, Ward, Wells, W. E. Wheeler, Whitcomb, and Worden.

The bill was then sent in haste to the Senate, where it was placed on the order of third reading, and referred to the Judiciary Committee of the Senate.

Mr. Gerry then went to the Delevan House, and asserted that, as the bill was already in the Judiciary Committee, it was likely to remain there for some time to come. This was a strong intimation of the Commodore that he has what is termed "influence" over the distinguished members of that committee, namely: Roesch, chairman; Parker, McMahon, Cantor, McLellan, Bloodgood, Saxton, O'Connor, and Mullin.

It is expected that the bill will come up in the Senate by Wednesday, March 23. The prospects for it in the Senate are excellent, inasmuch as it is already in the order of its third reading.

Senator Cantor, of New York city, is, I understand, a firm friend of the bill. Senator Brown and the Lieutenant-Governor are also, if I am not mistaken, in favor of it. I know of no flank movement that can injure the bill now. But nothing is certain until it is finally signed by the Governor. Still, so far as human judgment can predict, the amendment that will be known in the public's mind as the stage children's bill, will in short order become a law.

Mr. Stein tells me that he feels that a great

weight is removed from his mind. He has been heart and soul for the bill. Not for a moment has he doubted its wisdom, nor has he wavered once in his efforts in its behalf. But now that the various unexpected delays and attacks have been passed and vanquished, he feels it is time to draw a long breath.

Mr. Sulzer deserves praise for his loyal assistance to Mr. Stein. He has worked hard for the bill, and when Bald Eagle Husted clamored ignorantly against it, he "called down" that flamboyant politician in fine style.

IN THE YEAR 1900.

George R. Sims has portrayed in print a forecast of the British drama as it will be in the year 1900. He shows all the London theatres playing gloomy melodramas or ultra-realistic plays by foreign authors. This is a dreary enough outlook, but a birdseye view of New York theatres in that year will make even a queerer list. The programmes, then, will probably be—

At the Lyceum: A Straight Flush, farce-comedy, in three acts, by Bronson Howard. Herbert Keelcy as Enuff Said.

At Daly's: A Pair of Suspenders, adapted from the German by Augustin Daly. Ada Rehan as Dottie Tight-Fitte (introducing a serpentine dance). Isabelle Irving as a tough messenger boy.

At Palmer's: A Glass of Beer, by Augustus Thomas, a musical, acrobatic, and altogether nonsensical trifle in three spasms and a kick. J. H. Stoddart as Kangaroo Jump, with song and dance. Agnes Booth as Dudie Dimple, with male impersonations, whistling specialties, and lofty tumbling.

At the Broadway: A musical farce-comedy, Richelieu Up to Date, suggested to Mr. DeMille by his friend, Bulwer. Wilson as the Funny Cardinal. Marie Jansen as Julie. Charles Plunkett as Joseph.

At Proctor's: The New Lady of Lyons, Belasco's bright, farcical comedy-pantomime in two acts. The stage will be darkened while a complete change of costume is effected in act 2. The audience are requested to keep their seats as the lights will not be burned on until everything is properly adjusted.

At the Garden Theatre: A Load of Hay, a farcical dream without a plot, by Sydney Rosenfeld. Special attention paid to hay-seeds. Seats secured over night.

At the Casino: Tiddledy Winks, a farcical operetta, with Lillian Russell as the Duchess of Giggleton Gag. Trapeze act by the entire company at nine.

At the Academy of Music: The Tomcat's Tail, a humorous, serio-comic etching by Henry Guy Carleton. (On the first night of this play the ushers are instructed to shoot any critic seen leaving the house before the performance is finished.) Fanny Herring and Fanny Louise Buckingham will sell bouquets in the lobby.

At Herrmann's: Fay, the Firefly, a three-act farcical laugh-maker, with the gifted young artiste, Maggie Cline, as Fay.

At the Metropolitan Opera House: Madame Patti in her positively farewell appearance as Jemima Jiblets, in the screaming musical farce, Lohengrin Not in It. Herr Seidl will lead the orchestra, disguised as an Irish policeman.

At the Berkely Lyceum: The Dead Cat, a realistic two-act comic hair-raiser, by J. Ibsen Vowells, interpreted by pupils of the Realistic School of Acting. A chloride of lime sachet will be presented to each lady in the audience.

CLEANINGS.

MISS HELENE is at the new Columbia Theatre, Brooklyn, this week.

PROFESSOR F. N. CROUCH, the author of "Kathleen Mavourneen," is on his death-bed at Baltimore.

TOM VERNY is lying ill at St. Vincent's Hospital, in this city.

The tour of Joseph Murphy will close on April 9.

JOHN T. BAKER left Annie Ward Tiffany's company at Toronto last week. His departure was abrupt.

HARRY MEREDITH has been for several weeks at the Keeley Institute, North Conway, N. H.

VERNON SOMMERS was engaged last week for The Prince and the Pauper company. He joined the company in Western Pennsylvania.

HARRY LE ROSE, the Coulson Sisters, and Alexander Gourley were engaged last week by Charles Rice for McCarthy's Mishaps.

EDWARD E. ROSE, stage manager of the Boston Museum, has written a play called Captain Paul. The plot is based on the career of Paul Jones, the privateersman. The play will be produced at the beginning of next season by a traveling company. Mr. Rose is the dramatizer of Dombey and Son, that was presented at the Boston Museum a few months ago.

ELIZABETH MARRUKY's dramatist's bureau is increasing in business, not weekly but daily. Five more type-writers have been engaged, the services of translators have been secured, and all of these, together with the active clerk E. S. de Wolfe, are kept busy constantly by the ever-increasing demand for Miss Marbury's services.

THREE plays by Clyde Fitch are now to be seen in this city—A Modern Match, Beau Brummel, and Frederic Lemaitre. Mr. Fitch is under contract to write a play of American life for Marie Wainwright. The actress will produce it at the Fifth Avenue Theatre next February. Mr. Fitch is also under contract to write a comedy for Charles Frohman.

LOU STEVENS, stage manager of the Jim the Westerner company, passed through New York on Saturday, and called at THE MIRROR office. Mr. Stevens says that Jim the Westerner is doing a very satisfactory business.

DULCE DURANT, Lucy Dorson, Bessie Dunfort, and others have been engaged for an entertainment to be given on the evening of March 28 by Co. G, Seventh Regiment.

FRANK WILLIAMS' "The business of 8 Bells" this season has been superb. That means an average on every week of \$5,500 since Aug. 20. The tour will close about May 15. Next season the nautical comedy will probably be taken as far West as San Francisco.

It is again in the air that the comic opera, King Kalico, is about to be produced.

J. J. McNALLY is in town.

CLAY CLEMENT is touring prosperously through the South.

All kinds of reports come in from the road about Pompadour, Sadie Martinot's venture.

CHARLES FROHMAN said yesterday that Nelson Wheatcroft has closed and signed contracts with him for next season in New York. Mr. Frohman adds that he has had an eye on Mr. Wheatcroft for some time. Mr. Wheatcroft, on the other hand, also said yesterday that he was negotiating with A. M. Palmer for a position in his stock company, and that the matter would not be settled one way or the other until to-morrow (Wednesday).

Among the rising amusement managers of the West, Sherman Brown, of Milwaukee, is attracting attention.

The Buckeye critics seem to be much pleased with Walker Whiteside's personation of such characters as Richelieu, Hamlet and the like.

IDA K. HINDS will lecture at the residence of John C. Stratton, 175 West Forty-seventh street, Monday afternoon, at three o'clock, March 21 and 28, and deliver a monologue Thursday evening, March 31, at eight o'clock. The lectures will treat of the expression of the body, the Delarte system, beauty, grace, painting, sculpture and dramatic art, and expression of the voice and the social need of its cultivation, etc. The lectures will be illustrated by selections from the great authors. The monologue is entitled "Here, There and Everywhere with the Best Authors and Funniest People."

LOUIS MCGOWAN, stage manager of The Nabobs, writes that John E. Henshaw and May Ten Brock, in this farce, are playing to large business on their return from the South. They will soon be seen in New York.

LAURA LORRAINE, soubrette, has joined Gus Williams' company.

RICHARD WATSON GILDER, president, and Mrs. Grover Cleveland, vice-president, of the New York Kindergarten Association, with their associate officers, have arranged a benefit performance in aid of that association, to be given in the ball-room of the Lakewood Hotel, at Lakewood, N. J., Friday evening, March 25, on which occasion Robertson's comedy of Caste will be performed by a company of actors which includes Walter Granville, William Cahoon, E. D. Lyons, Hansell Rowley, S. Chandler, J. L. Saphore, Lizzie Keechell, and Marguerite St. John. George M. Wood will direct the performance.

COL. MILLIKEN is engaging the company for Good Old Times for next season. The tour will begin Sept. 5. Col. Milliken, by the way, has been engaged as general manager of the Museum on Grand street.

CHARLES J. BELL and Eleanor Lane have been engaged for Richard Mansfield's company.

HUGH FAY, formerly of Barry and Fay, has returned to the city. He is entirely recovered from his long and dangerous illness.

EVELYN CAMPBELL and Charles Abbe, both of them at present connected with the Boston Museum stock company, the former as leading lady and the latter as comedian, have been engaged by Charles Frohman for next season.

THE business of Alabama during its two weeks at the Columbia Theatre, Brooklyn, was remarkably good. The second week's receipts equalled the first.

THE CHECK BOOK is the title chosen for Charles Coghlan's latest play, in which he and his sister and John T. Sullivan will appear, beginning Easter week.

W. A. BRADY is reported to be earning something more than his daily bread by managing cake walks.

ON May 1 J. J. Spies will remove his dramatic agency to Taylor's Exchange, J. Alex. Brown giving up his offices in that building. Mr. Spies has conducted the Dramatic Bureau connected with the Actors' Fund for several years. Although intended for the benefit of the actor it has not been supported by managers with the liberality that its object merits. Mr. Spies will be an independent agent once more when he establishes himself at Taylor's. Continguity to an Exchange that from May to September is the headquarters of hundreds of prominent managers will undoubtedly be advantageous to his business.

LINCOLN, Neb., is regarded as one of the best amusement towns in the West, and its new theatre, called the Lansing, might well excite the pride of a large Eastern city. It is managed by Ed. A. Church. Two large interior photographs of the house have been received by THE MIRROR. One, taken from a lower proscenium corner, gives an impressive view of the box vicinity and the gallery and balcony spaces. The other is a flash-light picture taken from the centre of the stage, disclosing an audience, which, in numbers, attire, apparent intelligence and general good looks, leads to the belief that the new theatre is well located and will win prosperity. The pictures illustrate a handsome, commodious, and evidently in all respects a modern playhouse.

WAGNER said that he was convinced that criticism profited an artist more than praise, out it was not surprising that an impassioned actor was sensitive to both. If Herr Wagner could only see some of the impassioned actors of to-day going after the newspaper critics with shotguns. How he would shiver

AT THE THEATRES.

New Park.—Our Grab Bag.

Produced March 21

Epaminondos O. Borte..... W. A. Mestayer
Tonawanda R. Sudden..... Frank David
Will Philpott..... Nat Haines
Pomegranate Base..... W. Andrew Mack
Borcas Rye..... John G. Bell
Lillian Pick..... Robert Mansfield
Shedder Sheephead..... L. E. Viner
Rosemitten Kraut..... Raymond Hitchcock
Prouzy..... Jennie Eddy
Philomena Tree..... Bessie Fairbairn
Annie Rooney..... Mae Selvester
Lulu Bush..... Grace Langley
May Take..... Lillian Brink
Vera Van Vechten..... Theresa Vaughn

"Their latest laughter-provoking skit" is the sum of titular pretension with which W. A. Mestayer and Theresa Vaughn presented themselves and several minor companions at the New Park Monday night. The audience was large, and the evidences of amusement were unmistakable.

Our Grab Bag is farcical, comical, and musical, and the modesty, in these days of entitling such efforts, which led these clever people to refrain from calling it a musical farce-comedy, is worthy of note. Perhaps the characterization made in the bills was a determined stroke of originality.

But whatever the name of the piece in which, or the stage circumstance under which these clever principals appear, they themselves stand for enough to promise entertainment. Mestayer is always funny, and if his lines do not furnish him an excuse for being so his inner consciousness and his outward garb do. He now appears as a bad actor, and if he cannot simulate such an one, it is useless to look to the real article for those demonstrations which are so amusingly burlesqued by him. By a synonymous effort of attire, he also presents a tramp, and as this double personation has a traditional basis of individual fact, the unities are preserved without detracting from the fun.

Miss Vaughn, of course, appears in an outward style which betrays her shapeliness and grace, and in her usually charming voice. She introduced an originality called "Fiddle and I," sang the song of the "Nightingale" from The Tyrolean, and in other vocalization and action displayed an ability which seems lost in such environment.

A "grab bag" is a rural church-fair device, which might, under other auspices, come under the ban of the law against games of chance. Goodly church people pay a price for the privilege of seizing from its contents without the aid of vision, and fare as is usual in games which are worked by people of ways confessedly crooked. Our Grab Bag has no materialization except that the auditors seize laughs generally when they are most unexpected, and for this, of course, the fun-makers are there.

The most consecutive thing in the piece is the succession of secretions of liquors which several of the bibulous characters discover in a hotel ostensibly opposed to strong beverages. In this most of those envelopes of liquid which have been the resort of smugglers in prohibition towns are disclosed, and the lesson conveyed is punctuated with hilarity.

Frank David, Nat Haines, and John G. Bell are amusing in characters which are expected in such a presentation, and there are several young women who dance and pose for purposes which are not apparent, but which are accepted as understood.

Bijou.—A Night at the Circus.

People who could not find seats stood up several rows deep in the Bijou Monday evening, on the occasion of the return of A Night at the Circus to New York, and the audience laughed in a way that suggested a competition to determine who should give the loudest testimony of amusement at the antics of the company at the head of which Nellie McHenry figures. H. Grattan Donnelly, who enjoys a share of the profits accumulating from several of these latter-day successes called "farce-comedies," is set down as the author of this.

Of course, the strong points of A Night at the Circus, even from the standpoint of the audience, are not literary, and every figure in it is an "author" in just the degree in which he or she risibly appeals. A Night at the Circus goes with great velocity, because its characters are taken by people very lively, very vigorous, and more or less noted in lines which fit the structure.

The liveliness of Nellie McHenry, and her characteristic play, were, of course, the features. The clowning of the men in the piece and the assistance rendered by the usual number of young women were supplemented by novelties suggested by the title, and A Night at the Circus will evidently draw well for many nights.

People's.—Waifs of New York.

Katie Emmett brought before a New York audience The Waifs of New York for the first time in its new form at the People's Theatre last Monday.

The piece, which may be classified as a local drama depending for its complications on the clash of decency and depravity, has been reconstructed since it was last seen, in this city.

As seen last night these scenes were brought to view Trinity Church, Castle Garden, the Harlem railroad bridge, the Tombs Police Court, and the homes of several of the characters. The scenery is graphic and effective. A real live engine is really introduced. It is manufactured by the Watrous Engine Works Company of St. Paul, Minn.

The bad man tries to betray the heroine and fasten a crime on the good man who, as it happens, for stage purposes, loves the heroine. But Katie Emmett, as a bootblack that disguises himself as a Dutch lassie, does some detective work after the fashion of Lotta in The Little Detective, and serves as the check-mate of the convivers.

Miss Emmett is a brisk, fresh, pert little

woman. She got the favor of the house on her first appearance, and she retained it throughout the play.

George W. Thompson and Amy Ames as a German and Irish woman, were grotesque. The other people in the cast were unobjectionable.

Tony Pastor's.—Variety.

There were several newcomers at Pastor's last night—impersonations, and all clever ones.

Prof. Thornbury entertained the audience with his lightning sketches. He manipulated his voice with as much skill as his chalks, doing some neat ventriloquial work. The Sisters Flexmore are two charming maidens from Cocaigne who sing the latest music hall ballads coquettishly.

Monsieur Virto is also a traveler from the neighborhood of Bow Bells—in spite of the stage title. But there is no deceit about his musical specialties, which rival the best that we have heard. Herr Graus is a clever juggler, who deftly manipulates potatoes, stuffed pigs and other culinary articles in the character of a chef. When his refractory monkey gets used to the American public and does not desert Mr. Graus at the most critical moment, the act will gain in interest. The Phantos do a novel piece of diablerie dressed in white before black draperies.

The great Maggie Cline, the side-splitting Russell, Monroe and Mack, and Weber and Fields, not to forget Tony Pastor with one or two new topical songs and some old favorites, made up probably the best variety bill of the season.

Standard.—Lucy.

Charles Dickson and his admirable company changed their boarding-house in this city from the Bijou to the Standard Theatre. The fact that they have not moved out of town shows, without the need of any other indication, that the play and the players have passed successfully through the ordeal of a first appearance in the metropolis.

The farce is prolix in comic scenes that spring naturally from what has gone before. It is only the "before" that must be taken for granted. Then the play can be brought plausibly to a close.

The patrons of the Standard were many, and delighted on Monday.

Windsor.—Sam'l of Posen.

Sam'l of Posen was played at this theatre on Monday night by F. W. Curtis, a brother of M. E. Curtis, the originator of the part.

While the present actor of the character lacks the versatility and precise mimicry of the type set forth, he is competent and lively. He made merry the audience at the Windsor, and the often seen scenes fully satisfied them—as was indicated by their audible sympathy.

Grand.—Mr. Potter of Texas.

The Grand Opera House was well filled on Monday evening by an audience that thoroughly enjoyed Archibald C. Gunther's clever dramatization of his novel, Mr. Potter of Texas.

Joseph Wheelock and Jefferey Lewis head the very excellent company. The play has been seen in this city so frequently that it requires no criticism.

Nible's.—U and I.

U and I, one of those curiously constructed farce-comedies—one that has been seen here before—was the attraction presented at Nible's on Monday night.

Its make-up comprises some excellent variety talent. The plot is as thin and scanty as the costumes usually seen in such pieces. The farce-comedy nevertheless is made a good vehicle to present the individual abilities of the performers.

Koster and Bial's.—Variety.

The programme at Koster and Bial's is the same as it was last week.

The travesty on Auber's Fra Diavolo retains its popularity, while the Spanish Students, Carmencita, and Pacra are the particular magnets that attract the large audiences here.

Jacobs.—Pearl of Pekin.

The Pearl of Pekin is the attraction at Jacobs' this week. It drew a good-sized audience on Monday night.

The company is capable in every respect. It includes Irene Vernon, Ida Stembler, Edwin Chapman, Wallace Wedlake, Oscar Girard, and John Williams.

At Other Houses.

Elisabeth Marbury, the adapter of Merry Gotham, has been watching the performances of the piece and making changes in construction that add to the body of the comedy and give it vigor.

The watchword at Harrigan's is mirth, melody, and—money.

That prince of merry-makers is having a fine time nightly together with the audience that see The Lion Tamer at the Broadway.

The fiftieth performance of Gloriana will be on March 30. A crystal paper-weight will be the souvenir.

For Money has but two weeks more to run at the Star Theatre. Then Paul Potter's comedy, The American Minister, will be produced.

On Friday night will be the 300th performance of Blue Jeans at the Fourteenth Street Theatre. On Easter week Annie Pixley in Polly Middles will replace the Hoosier play.

Richard Mansfield in repertoire is at the Garden Theatre.

Palmer's was closed last night. Tonight Smith and Thomas' Col. Carter of Cartersville, will be acted for the first time by Mr. Palmer's company.

Virtue triumphs over vice at every per-

formance of The English Rose at Proctor's, Aubrey Boucicault, John Glendinning and the horse have made hits.

Uncle Celestin is not so artistic as it is farcical. But it appears to have many admirers.

Clyde Fitch's A Modern Match, which is a sort of abstract treatment of The Clemenceau Case theme, and which has strength and cohesion, is in its second week at the Union Square.

MATTERS OF FACT.

Lillian Harvey has recovered from her recent severe illness, and may be engaged for soirees or ingenues.

Evelyn Campbell, who was for three years engaged at the Boston Museum, will be disengaged for the Summer and next season.

A change of management has taken place at the Academy of Music, Newburg, N. Y. Watson Jerome will in future manage the house.

The Assembly Building at West Chester, Pa., is a handsome new structure, with a large stage and new scenery. A few Spring dates are open, and the very best attractions are being booked for next season.

The Theatre Normandie, of Port Jervis, N. Y., has been entirely remodeled and refitted. The dressing-rooms are on the stage floor. There is a population of 12,000 to draw from. The bookings for next season are now being made.

Thomas W. Keene is stopping at his home at Castleton Corners, Staten Island. He will reopen his season on April 15 at Albany's Lyceum, Baltimore, in a Shakespearean and classic festival.

Under "Amusement Notes" the following item appears in a New York paper: "John L. Sullivan forgot, on Monday night, that he had joined the blue ribbon brigade, and drank so heavily after the performance that he had to be carried to bed."

WHEREAS that popular fallacy of actors subsisting on air arose, it is certain that some of their representatives enjoy themselves hugely. A reporter called on The Soulan representative the other day and wrote: "I found him domiciled in the best room in the house sitting in an easy chair with his feet on a velvet stool, smoking twenty-five-cent cigars and writing advance notices with a gold pen."

A JAKE, by the name of McNulty claims the libretto of The Mountebanks. It is wonderful how many unknown and wronged geniuses there are who crop up when a novel, a play, or an opera makes a hit.

POPULAR TOURS TO WASHINGTON.

Personally conducted tours to Washington have been arranged via the Royal Blue Line for March 21 and April 11. The tickets include all necessary expenses of a three days' trip and provide for hotel accommodations at Washington, baggage transfers, etc. Rates from New York, \$11.50, \$12.50 and \$13.75. Proportionate rates from Boston and other New England points. For programme describing these tours write to Thomas Cook and Son, agents B. & O. R. R., 201 and 1225 Broadway, New York, or 332 Washington Street, Boston.

SHE COULDN'T MARRY THREE.

The most popular star that ever visited the West is beyond question Miss Lillian Kennedy who, in her tour this season presenting her latest and greatest success, She Couldn't Marry Three, has crowded every house in which she appeared. Other stars may have favorite towns but all are alike to her. She well deserves the title of "Everybody's favorite" and goes on crowding houses with a regularity hardly credible to the theatrical profession, but amply verified by the dramatic correspondents who have never failed during the entire season to report "Big business" for "She Couldn't Marry Three."

SEASON 1892
THE
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MR. JAMES ONEILL
IN REPERTOIRE
OF ROMANTIC DRAMAS
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Freckles, Pimples,
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Superior to all other preparations & per-
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BRAND NEW BURLESQUE
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Scenery elegant, cut drops, pano-
rama, props. Apply to
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NEW YORK THEATRES.

PALMER'S THEATRE.

Broadway and 10th Street.
Evenings at 8:15.
Matinee Saturday at 2.

COLONEL CARTER OF CARTERSVILLE

Reappearance of Mr. Palmer's company in a new American play by F. Hopkinson Smith and Augustus Thomas.

HARRIGAN'S THEATRE.

Thirty-fifth Street and Sixth Avenue.
M. W. HANLEY, Manager.

THE LAST OF THE HOGANS.

Dave Braham and his popular orchestra.
Matinee Wednesday and Saturday.

LYCEUM THEATRE.

4th Avenue and 2nd Street.
DANIEL FROHMAN, Manager.
EVERY EVENING

MERRY GOTHAM.

MATINEES ON SATURDAYS ONLY AT 2.

BIJOU THEATRE.

Broadway near 10th Street.
NELLIE MCHENRY
and the Greatest Show on Earth in

A NIGHT AT THE CIRCUS.

Nights at 8:15. Matinee Wednesday and Saturday.
Seats secured in advance.

STAR THEATRE.

Broadway and 14th Street.

W. H. CRANE

and his company, under the direction of Mr. Joseph Brooks, in the comic play entitled

FOR MONEY

Every evening at 8:15. Saturday matinee at 2.
Monday, April 4, THE AMERICAN MINISTER.

BROADWAY THEATRE.

Corner 42nd Street.
Manager FRANK W. SANGER
Every evening at 8. Saturday matinee at 2.

FRANCIS WILSON,

and company in

THE LION TAMER

Week of April 4, mementoes to the ladies and children at every performance.

CASINO.

Broadway and 10th Street.
TO-NIGHT AT 8:15.

UNCLE CELESTIN

Great Cast. New Scenery. New Costumes.
Admission 50 cents.
Seats on sale two weeks ahead.

HEMMANN'S THEATRE.

Matinee Saturday, 2:15.
Preceded by Clyde Fitch's "Frederic Lemaitre,"
The Glorious Comedy.

GLORIANA!

March 2—50th Souvenir night.

H. R. JACOBS' THEATRE.

Corner 1st Street and 3d Avenue
Matinee

MONDAY, THURSDAY and SATURDAY.

PEARL OF PEKIN.

Next week—RALPH DELMORE and FRED. BRYTON in FORGIVEN.

PROCTOR'S THEATRE.

23d Street West of 6th Avenue.
Proctor and Turner, Proprietors and Managers.
Performance begins 8:15. Over 1000.

THE ENGLISH ROSE

A beautiful play by Sims and Buchanan.
At Matinee Wednesday and Saturday
Special prices, and children half-price.

GRAND OPERA HOUSE.

Reserved Seats—Orchestra Circle and Balcony—50c.
Wednesday and Saturday Matinee.

MR. POTTER OF TEXAS

Next week—BELLS.

STANDARD THEATRE.

Broadway and 13d Street.
CHARLES W. DICKSON
and George W. Lederer Company, in

INCOG.

Evenings, 8:15. Matinee Saturday at 2.

KOSTER & BIAL'S.

23d Street.
Matinee—Monday, Wednesday, Saturday

CARMENCITA

MILLIE MARRA
MARTA PARRA
THE SPANISH STUDENTS.
VAUDEVILLE, BURLESQUE, SPECIALTIES, NOVELTIES.

FOURTEENTH STREET THEATRE.

Near Sixth Avenue.
J. WESLEY ROSENQUEST, Manager

JOSEPH ARTHUR'S FAMOUS PLAY.

BLUE JEANS.

Last three weeks.
It will not be played at any other theatre in New York city.

TONY PASTOR'S THEATRE.

14th Street.
MATINEES TUESDAY and FRIDAY.
TONY PASTOR in every performance.

MAGGIE CLINE.
Weber and Fields. Russell Brothers.
Lydia Veemans. Monroe and Mack.
And first appearance of following European Artists: Sisters Flexmore, Herr Graus, The Phantos, Ma or Newell, Mons. Virto, Prof. Thornbury.

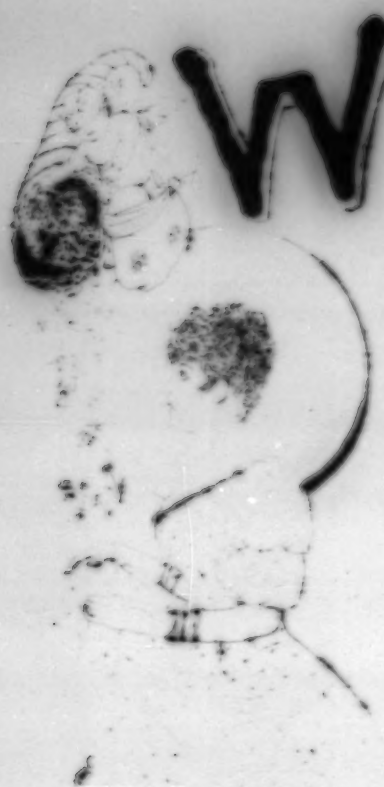
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Professionals Perfected. Terms Moderate.

Reference pupils, MISS HELENA COLLIER, Mollie Fuller, Clara Thropp, Margaret MacDonald, Ollie Archmere, Marguerite Ferguson, Nannie Lascaris, Mattie Rooney, Agnes Mann, Lillian Melbourne, Annie Martell, Clara Coleman, Lottie Hyde, Evelyn Dougherty, Rachel Booth, HENGLER SISTERS, children of Tom Hengler of DELEHANTY and HENGLER, also WALTIE EDIN-GER, great boy actor, MASTER LENNIE, phenomenal child actor. Teaching incomparably superior to all others. Enclose stamped envelope for answer.

WHY?



HEN love must bring regret,
I would forget—and yet
For memories' rapturous pain
My heart would yearn again.
Ah me!
Why would it be?

I know that love is blind,
That so it is more kind,
And yet in my delight
I long for perfect light.
Ah me!
It must not be.

I wonder if love meant
To yield no full content,
And yet, for some reply
That does not come, I sigh
Ah me!
It cannot be!

SARA JEWETT.

THE HANDGLASS.

JANE says that she would rather be a good Johnstone Bennett than a poor anybody else.

WINNER.—"And you say that Lostford never has his hair cut?"
JINKE.—"No, he intends to become a pianist."

OLD HAP (to young actor).—"Young man, let me congratulate you. You are traveling in the tracks of the great actors who have preceded you."

YOUNG ACTOR.—"Oh, no, indeed sir, I am traveling by rail with the rest of the company."

BLINKER.—"That is my *fiancée* over in the lower box next the stage."
WINNER.—"Jolly-looking girl, isn't she?"
BLINKER.—"Oh, that's her *chaperone*."

SOON Boston maidens have organized a minstrel troupe for to benefit a fashionable charity. Imagine the intellectual parries between an eye-glassed bones and a Blue Stocking end man. "Sister Bones, I have been given to understand that you were present at a Browning tea last evening. Was it a feast of reason and a flow of soul?" "It was beyond the range of vision."

TUNES.—"Did she reject you?"
HUBBS.—"Well, she said it was too early in the season to give me a definite answer."

GUSHER.—"When Sidlights was delivering that long speech of his you could have heard a pin drop."
SNEERWELL.—"Yes, a rolling pin, perhaps."

THEN AND NOW.
He used to be right in the swim,
And with the boys he'd whoop,
But now they barely notice him,
For he is in the —

BYN CRINNE says: "You can never tell until eight o'clock whether Patti will give you *Traviata* or a doctor's certificate. She keeps both handy."

PICK remarks: "An actress' great struggle is to reconcile her advertised youthfulness with the experienced perfection of her art."

A THEATRE which was advertised to empty in six minutes broke the record the other night when it was announced after a free lecture that a collection would be taken up. The house was deserted in three minutes.

THE Human Chrysanthemum is what they call *Paderewski* now.

ASKER.—"Did Miss Kickem rise in her profession?"
TRILUM.—"Well, I should say she did. She began as an elf of the mystic cave beneath the sea, and in a week she was cast as a spirit of the mountain top."

It has just come to light that John Howard Payne once fell in love with an actress of fifty-eight. The ballet had its attractions then as now.

LEOYD REEZE tells a story which he says is new. A woman had risen twice to let a man pass out between the acts.
"I am very sorry to disturb you, madam," he remarked, apologetically, as he went out for the third time.

"Don't mention it," she replied, pleasantly, "I am happy to oblige you. My husband keeps the bar."

NAT GOODWIN says that learning to act is like learning to play the violin. It is—and it is often very painful to hear and witness the efforts of the students in either art.

In a performance at Syracuse, recently, an actor whose pistol missed fire, astonished the audience and the cast by rushing upon

the villain in the play, and supposedly choking him to death.

THE motto of the Tamarora Secret Society in The Mountebanks is "Heroism without Risk." The members sing

We are members of a secret society,
Working by the moon's uncertain disc;
Our motto is "Revenge without anxiety,"
That is, without unnecessary risk;
We pass our nights on damp straw and scolded hay
When trade is not particularly brisk;
But now and then we take a little holiday,
And spend our honest earnings in a frisk.

It is announced that Florence Signin is coming back to America. Unpleasant things are always happening, it seems, in the theatrical world.

MADAME PATTI has the Curfew up to date in her Welsh castle. She presses an electric button when she wants "lights out."

THE Philadelphia Times says that The Soudan was received in that city with "howls of applause." Strange way some audiences have of expressing approval.

MANEWS from Miss Helyett
"Let not your nose blush for the sins of your mouth."
"A lie well stuck to is better than the truth badly told."

"Behold, the Bridegroom Cometh," is how Stuart Robson's advance agent bills him now.

GRACE HAWTHORNE is writing a book on "The Dangers of the Stage." She does not include the *dude-at-the-stage-door* or the *small-supper-after-the-performance*.

PEOPLE are not asking "Have you seen Isabel Coe in *Niobe*?" but "Have you seen Isabel Coe's *Psyche* knot?"

MAUDE.—"Did you hear the prima donna sing?"
GLADYS.—"No. There was a fashionable audience."

HOW SHE KNEW.
"I knew that you were musical,"
She said, when first we met;
"Well tell me then," said I, "and how
Did you that fancy get?"
She blushed and developed her pretty eyes,
"Seeth lashes brown and rare,
Then shyly spoke: 'I knew it by
The way you wore your hair!'"

SNIGGERS.—"What form has Footlight's insanity taken?"

GABGUSY.—"He goes around telling the people that he is the original tank drummer."

KVIER BELLEV's hair is almost entirely gray. An exchange says that because he has had to see Mrs. Brown-Potter at six nights and two matinees a week for several seasons.

A BASE Western sheet asserts that the divine Mantell wears a wig in private as well as in public life.

PATTI has a dog whose teeth are brushed three times a day. He wouldn't know a dog biscuit if he saw it.

OLD BOY.—"What on earth are you picking the markings out of your underwear for?"
CHARLIE II.—"Oh, since the recent hotel fire I've come to the conclusion that one can't be too particular."

An exchange has discovered that eggs and tea are *Paderewski's* favorite edibles, and remarks that those who look at his portrait will know what to avoid now.

THERE is a tribe of Indians at a place called Kamloops, and they threaten to produce the *Passion Play* in June. They are all right until the farce-comedy germ reaches them.

KING COLE.

GOSSIP OF THE TOWN.

LODGE No. 2 of the Elks of Philadelphia celebrated their twenty-first anniversary by a banquet on the 17th inst. in that city. This is the oldest lodge in America, and delegations from all over the country attended, over 900 being present. The greater part of the professionals in town were guests, and all appeared to have a royal time.

Top third annual benefit of the Theatrical Mechanics' Association, of Philadelphia, was successfully given at the Opera House in that city on the 15th inst.

JOHN REILLY, stage-doorkeeper of the Grand Opera House, Philadelphia, was stabbed by Wm. Cook, formerly of Forepaugh's Circus, on the 10th inst. Reilly was seriously, but not fatally, injured.

At the Broad Street Theatre, Philadelphia, Mr. and Mrs. Cleopatra, a burlesque by Frederic B. Neilson, who received a prize of \$100 for it offered by *Music and Drama*, will be produced by the Mask and Wig Club of the University. They will also present it in New York, New Haven, Baltimore and Washington.

HENRY B. HARRIS, the popular and efficient treasurer of the Columbia Theatre, Boston, is to have a complimentary testimonial at that house on April 18.

The patrons of the Park Theatre, Boston, were thrown into consternation when they found three smooth-faced strangers in charge of that house the other night. An inquiry proved that they were only Frank P. Richards, Frank Piper, and A. L. Southerland, who had paid off a bet by shaving off their mustaches.

The Ole Olson company, which closed its Eastern tour at the Windsor Theatre on the 5th inst., will open its Western season at the Alcazar Theatre, San Francisco, on the 21st inst. The company will play the entire Summer season, closing about Aug. 1 in Chicago, making a continuous season of fifty weeks. The Swedish Lady Quartette have been engaged for next season.

T. H. WINNETT promises elaborate calcium and electrical effects in *Wife for Wife* next season.

SAMUEL C. MOTT announces that The Clemenceau Case will be presented at the People's Theatre, in this city, during the week of March 28, with Sibyl Johnson as Iza.

EMMA POLLOCK has received from Wilson Myers & Co., for the Actors' Fund Fair, a prize, silver-plated Liberty bicycle, valued at \$200.

MAUDE CRADEN is playing the parts that Kathryn Kinder recently played in Joseph Haworth's company.

JULIA MARLOWE was confined to her room at The Niagara, Buffalo, during all of last week. Manager Stinson states that her illness was due to a cold contracted in the Rivington Theatre, which he claimed was improperly heated. Miss Marlowe is recovering, and will be able to fill her engagements after the 21st inst.

The Keep It Dark company closed its season at Haverhill, Mass., on the 12th inst., owing to poor business. Salaries were paid in full. The manager states that the company made money during the first part of the season, but he was unwilling to lose what had been made. The company will reorganize, reopening in about three weeks.

THE Portland, Ore., correspondent of THE MIRROR writes that he made an error in referring to David Murray as second leading man of Cordray's stock company at Portland, Mr. Murray being the leading man of the company.

LODGE No. 31, of the Theatrical Mechanics' Association, was organized March 10 in Milwaukee, with thirty-six charter members, and these officers: President, William Kindt; vice-president, S. T. Van Kirk; recording secretary, Horace Tuttle; financial secretary, John Ross; treasurer, O. B. Goebel; sergeant-at-arms, J. Savage; Thomas Bent, grand past president of the Order, F. Gannon, president, and C. F. Faber, president of Chicago Lodge, No. 4, were present from Chicago to institute the lodge.

A MUSICAL clergyman, who mixes force with piety, is the hero of Sedley Brown's new play, *The Minister*, which was produced and praised at Portland, Ore., last week. It will be seen in New York next fall. Mr. Brown, who is the husband of Henrietta Crossman, is said to have realized well on his former plays, *Long Lane* and *Snow Bound*.

THE De Wolf Hopper Opera company in Wang is playing a return engagement at the Haymarket, Chicago, this week. Pittsburg, Philadelphia, and Boston will be again visited before the company returns to New York, where it follows Francis Wilson at the Broadway.

It is announced that Daisy Zubin, the clever little actress, is engaged to marry a non-professional.

EDWIN S. BELKNAP sailed for England on Saturday. Mr. Belknap is an actor that has turned dramatist. He is collaborating on a play for the Lyceum Theatre.

KATHERINE KAVANA-H, the new play of the Kendals which was done, last week, at Palmer's Theatre, is a dramatization of a novel called "A Field of Tares," written by Clo Graves, who assisted in rendering the story into stage form.

A THREE-MONTHS' engagement will be played the coming Summer at the Tremont, Boston, by the Pauline Hall Opera company, under the management of Abbey Schoeffel and Gran. A new opera by Edgar Kelley will be tried.

HARRY C. STANLEY and Kate Eckhart have joined A Pair of Jacks company, taking the places of Sol and Julia Atkins, and are said to have made decided hits. William Garen, business manager for this company, writes that its season of forty-two weeks will close at St. Louis on the week of April 25. It plays in Music Hall for the police benefit.

PAUL W. SIDNEY and his wife (Vida Croly) are occupying their flat in the City.

GEORGE W. PURDY, manager of Fanny Rice, has been at Taylor's Exchange for several days. He reports fine business for Miss Rice in *A Jolly Surprise*.

EDWARD MARSHALL, a New York newspaper man, has written a play.

LAURA SEDGWICK COLLINS' entertainment at the Berkeley Lyceum on Tuesday afternoon, March 22, will be assisted by the Misses Bradford, violinists, Carl Bruckhausen, pianist, and Eugene Ormonde, by permission of Daniel Frohman. The programme will contain interesting musical selections and comediettas.

It is said from Toronto that Doré Davidson's new play, *Dangers of a Great City*, with Ramie Austen in the leading part, is a success. During the last act of this play upon its trial, a mechanical contrivance upon which Miss Austen was being raised gave way, precipitating her stageward. She was caught in the arms of one of the company and saved from injury. In consequence of the breakage from this mishap, the management was obliged to cancel a week of one-night stands. The play reopened in Rochester.

LINDEN J. CARTER, manager of The Fast Mail, recently surprised his mother, Carrie Carter, the Martha of Lewis-Morrison's *Faust* company, by sending to her seat near Niagara Falls, a pair of blooded grays, silver-trimmed harness, and a double-seated dog-cart. The gift is said to have cost \$1,500.

On Sunday evening, March 27, a benefit will be tendered to Lizzie Perious Daly at the Park Theatre. The beneficiary will appear with the following among others: Otis Harlan, Hughey Dougherty, Charlie Reed, W. H. Thompson, John A. Coleman, Ed. Marble, Frank Doane, the Tuxedo Quartette, Master Ed. Witmark, May Vohe, Katherine B. Howe, Ida Fitz Hugh, Amy Lee, Minnie Lee, and Mrs. Harry Bloodgood.

MARK MURPHY, talking to a Detroit newspaper, says there is a project on foot in New York to produce an Irish comic opera. The libretto is in the hands of two newspaper writers, of this city, and the music is being composed by Gus Kerkier. The title will be *The Curragh of Kildare*, and Mark Murphy will probably essay the leading role. Irish ballads will be introduced, and Killarney's lakes will figure scenically. Fred. H. Whipple will manage the venture.

AL. HAYMAN's suit against J. H. McVicker to recover \$2,834 which he claims to be due for performances of Shenandoah during the week ending Sept. 6, 1890, will come up the latter part of this month. Judge McAdam has placed the case on the short cause calendar in the Superior Court.

SIDNEY CHURCH has painted for W. J. Gilmore, for use in The Devil's Auction, a new transformation scene representing "the golden gates of the palace of butterflies," changing to a waterfall scene and a tropical glade, with a fairy chariot and butterfly team." It was first shown at Chicago.

MRS. M. A. TIMOTHY, of St. Louis, will go on the stage as a soubrette under her maiden name—L. Virginia Buford. She is now in New York with her husband, a prominent dry-goods man, who will stay in this city permanently as buyer for the dry goods houses that bear his name in Nashville and Chattanooga. Mrs. Timothy, who is described as handsome, was graduated from a Kentucky convent, and has a child three years old. She has played a prominent social part, and is a sister-in-law of A. J. Welch, chief clerk of the Four Division Railway Mail Service.

MAY BLOSSOM, managed by Sedley Brown, was successful in Newark last week.

SIDNEY ROSENFIELD's new comedy, *Imagination*, will be first seen at the Chestnut Street Theatre, Philadelphia, April 25. Alf Hampton and T. D. Frawley have signed for the production.

DAVID TOWERS came over from Boston last week. He says that Neil Burgess' business with The County Fair continues to be phenomenal. People are frequently turned away. A poor house has not been known since the season's run of the attraction began last Autumn.

HENRY E. HOYT is modelling the scenery for Crane's new play, *For the Isle of Champagne*, and for Polly Middles. In the last-named there will be a brilliant instantaneous change of scene without lowering the lights. The sets represent scenes in Rome and Naples.

ADOLPH CHERRIE will join Jean Voorhees, who is playing *Only a Farmer's Daughter*, in Florida, when that attraction reaches Charleston, S. C., on its return date, late in March.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded upon request or written application. Letters advertised for publication and not called for will be returned to the post office. Circulars and newspapers received from this list.

| | | |
|------------------|--------------------|---------------------|
| Adams, Wm. A. | Garth, Elizabeth | Mannell, F. S. |
| Arnold, V. C. | Goodwin, E. F. | M. News, James |
| Bell, L. M. | Gordon, George | Marshall, L. I. |
| Bachner, Max | Gottlieb, Richard | M. Donald, Frank |
| Bones, Alud | Gilbert, Kate | Ma-kay, Andy |
| Burns, J. F. | Hall, F. F. | Madison, Marie |
| Booth, R. E. | Holland, R. E. | Melrose, Lillian |
| Boyd, J. B. | Henderson, Graham | Mortony, James A. |
| Bridges, C. T. | Hanson, Crane | Norton, John W. |
| Bury, Nigle | Hale, Walter S. | Nelson, Ruth |
| Campson, John R. | Hanson, John | Oakley, Moss |
| Cushman, Mrs. G. | Hedley, King | O'Connor, Jas. Owen |
| Curtiss, Blanche | Hall, F. D. Miss | Peter, Marie |
| Clark, Lillian | Johnson, Harry | Pratt, W. H. |
| Campbell, Chas. | Kennedy, Harriet | Pyblyton, E. |
| Chetzie, Jules | King, Frank J. | Quinn, Wm. J. |
| Clifton, Geo. J. | Kent, Charles | Rail, Louis |
| Charles, W. Miss | Kinnally, Grace | Ryan, Edith |
| Duane, Miss | Kenne, Fannie | Roberts, Frank |
| Duff, J. | Koch, W. | Rooney, John F. |
| Dudley, Irene | Kalser, A. | Ross, Richard, Sr. |
| Daily, Jim | Louison, W. D. | Rosefield, S. |
| DeLima, S. | McBrien, Nora | Stevens, J. W. |
| Douglas, Miss | McFarson Sisters | Sellers, Gable |
| Duvall, Ranson | Mac Aleay, Rachel | Simmons, E. A. |
| Emmet, Mary | Mortimore, Estelle | Stall, Richard |
| Ellis, Ernest | Morgan, Helen | Sullivan, Love |
| Ellis, C. C. | Nelson, Edith | Sutton, Nellie |
| Ellis, C. C. | Nelson, H. J. | Sykes, Terrie |
| Ellis, C. C. | McComack, Maud | Swenson, R. H. |
| Foster, Emma | McMullen, M. J. | Tamark, Charles |
| Fairly, Sadie | Murphy, W. F. | Tierman, Mary |
| Findlay, John D. | Mason, Ben C. | Valentine, F. C. |
| Fetter, Helena | McLellie, Lloyd | Wacham, Harry E. |
| Ferris, Mrs. J. | Morgan, L. J. | Watson, Jeanne |
| Gallant, Alberta | Mrs. Murray and | Whitney, Rose |
| | Daughters | Whitman, A. C. |

IN OTHER CITIES.

PHILADELPHIA.

On Mr. Willard's last appearance here the folk who generally occupy the parquet seats were still summing out of town, and the monetary returns of the engagement were hardly up to the standard. However, the new bill at the Opera House, where large and enthusiastic audiences are thrilled by the genius of one of the most natural players who ever appeared on our stage. The Middleman is this week's bill, with Mr. Willard in his superb characterization of Cerrus Blenkarn. The supporting cast, as is customary to expect from A. M. Palmer, is composed of excellent material, and the scenic equipment is adequate. Next week Mr. Willard will present Judah. Fanny Davenport 25-26 April.

Russell's Comedians appeared 24 at the Walnut in their new City Directory. Gus Heeger returns 25 with Von Vossion, followed by The Ensign. Charles Frohman's stock co. and their play, Men and Women, have made a prodigious hit at the Broad, and fashionable crowds attend at the pretty house at every performance.

Jolly Nellie McHenry, with her little band of clever farceurs, returned to the Park 24 and repeated the many conquests she has made with her lively piece, A Night at the Circus. Moss and Moss 25-26. The Broken Seal 26 April.

The sixth week of merry Jane has rolled around, but each time you visit the Chestnut you view the same crowd, and hear the almost continuous laughter. The members of the co., and particularly "Johnny" Bennett, have become great favorites here, and their entrance on the stage is invariably greeted with applause. Next week expect the new one-act play, Chums, to replace The Better Part, in front of Jane. A Temperance Town 25.

When Janusnick infuses her genius into The Harvest Moon it becomes a great play, but without her it would not receive more than passing notice. Although it has quite a number of faults, it is an interesting play, and affords splendid opportunities to its admirable actress and her co., who appeared at the Arch, last week, to fair-sized houses. Re-switched 25-26.

Master and Jean is appreciated at the Empire where good-sized audiences attend. Like all English melodramas, it has its faults, but it appears to please, and Dominick Murray in the leading role is very satisfactory. A Bell 25-26. Pearl of Pekin 26 April.

Although The Circus has had a fair amount of success, the managerial efforts have not filled as rapidly as was anticipated, and for that reason it will be withdrawn after five weeks' life. It has been staged in very nice style, and apparently pleases the audiences at the Grand Opera House.

Bartley Campbell's successful play, The White Slave, returned for its annual visit to the National 25 to the delight of the many who enjoy this style of play. Like mine, it appears to increase in value with age, and its popularity is never questioned. It is carefully acted and staged. Boys and Girls 25-26.

The Showaway, with its real burlesque and naturalism, opened a week's engagement at the ever popular People's Theatre 25, and prosperity continues to reign. Pulse of New York 25-26. Paul Kanwar 25 April.

Amey Lee as Fanchon in the play of that name is the current attraction at the Grand Avenue. The sprightly genius of this vivacious lady is well adapted to the requirements of this role, and the performance is excellent. Manager Holland's stock co. affords capable support to the star. The Shanty Queen 25.

Madame and Augustin Neville are presenting their well-known and popular play, The Boy Tramp, to the delight of two large audiences daily at Forepaugh's. The mimickers of Augustin Neville are especially praiseworthy. Hop of Gold 25-26.

Williams and Orr's Meteors is the attraction commanding the attention of good-sized houses at the Central. The bill is as clever as it is lengthy. Howard Athenaeum co. 25-26. French Folly co. 25 April.

The Indian actress, Go-Won-Go Mohawk, in The Indian Mail Carrier, is the week's offering at the Standard. It meets the approval of the numerous clients of that house. The specialists of James Devlin and Will M. Armstrong are clever. Down on the Farm 25-26.

Dan McCarthy's True Irish Hearts is receiving commendation this week at the Lyceum. Turner's English Gaiety Girls, with Austin Gibbons as athletic adjunct, is crowding the Kensington.

The City Club Burlesque co. will return to the Lyceum 27.

A strong variety bill, in conjunction with The Princess of Trebizonde, presented by the Gaiety Opera co., is packing the Bijou to the doors at all hours.

Manager Haynes has successfully launched the Palace, and a good sized crowd can be found there at any time. Regalancia, the child danseuse, heads the variety bill, which is attached to Kathleen Macounen by the regular stock co. Next week Behind the Scenes will be presented.

Kellar continues to conjure at Egyptian Hall, and from appearances is well satisfied with the results. He is sorely disappointed a large audience. It was stated that she was "not ill, only tired." Although the last performance by the Abbey-Graeco, was announced as their farewell, another will take place at the Academy 26, when Laune will be heard.

Charles Coleman will celebrate his 25th performance of Men and Women, which occurs in this city with an appropriate souvenir.

JOHN N. CAVANAUGH.

BOSTON.

This is the last week of the season of grand opera at the Mechanics' Building Auditorium, where Italian opera has been given on a scale of magnificence never before seen in Boston. The audiences have been unusually large, although the entire auditorium has not been always filled, but the gatherings have been large enough to completely fill any other house in the city. The performances have delighted every auditor, for their artistic rank is unusually high. Jean and Edouard de Reszka have taken the town completely by storm, and M. Lusselle's hit has been quite as great. Of the ladies, Madame Albani has received royal welcome from her hosts of friends, and Miss Farnes has quickly established herself as a pronounced favorite. Miss Van Zandt's welcome has also been unusually warm. There was great regret because Madame Patti's indisposition prevented the performance of Lucia 27. It is to be given 28.

Soi Smith Russell's Boston friends are apparently numberless, and in spite of the powerful opposing attraction in the grand opera season, the Tremont is pretty sure to be well crowded for the next two weeks. One reason why Mr. Russell's engagements are so successful here is that the star's clever acting is supported by the capable work of a co. that is always above the average. The awful Valley is to be the bill throughout the entire engagement.

This is the second and last week of the engagement of Shenandoah at the ever popular Grand Opera House. The piece opened to very large business, and the houses have been of the best size throughout the engagement. Cleveland's Minstrels 25.

Realistic plays of all sorts have been presented in Boston since The Still Alarm was first given here with its fire engine and other features, but no play has succeeded in robbing that piece of its attractiveness. The piece is to be given at the Globe for a fortnight, and the performances will be unusually interesting owing to the presence in the organization of Little Tuesday, of whom everybody in Boston is fond.

At the Museum, Henry Guy Carleton's bright comedy, The Princess of Erie, is drawing such large houses that no new play will be produced for a long time to come, and it seems as if the premiere of The Councilor's Wife, which is to follow, would be almost indefinitely postponed. The Princess of Erie is acted in a most delightful manner, and Mr. Carleton has succeeded in fitting the prominent members of our favorite organization with excellent parts.

From the size of the audiences at the Boston it is evident that Evangeline has by no means exhausted her welcome in the city. E. H. Smith's co. is an exact first one, and the performances are as pleasant entertainments as could be desired. The cast contains many of the favorites who were here earlier in the season, but the performance has been greatly strengthened by the engagement of Richard Har-

low, whose Catherine is the best presentation of the part that Boston has seen for years.

E. H. Southern at the Hollis Street is attracting unusually large audiences, and his production of The Dancing Girl has received the warmest praise from all who have seen it. It is beautifully mounted, and the strength of the piece is brought out by Mr. Southern and his excellent co. This is the last week of his engagement, and beginning 25 Mr. and Mrs. Kendal will play a fortnight's farewell engagement, where Boston will see them for the last time in all their greatest successes.

For weeks The Lost Paradise has been drawing tremendously large audiences at the Columbia, but now the organization leaves at the end of the week to take a five weeks' tour of New England. Manager John L. Collins and the different members of his co. have made hosts of friends while here, and a return of the organization to the city will be a well-earned event. Jane follows 25 for three weeks.

Thirty weeks for one play is the longest run in the history of the stage in Boston, and the actors are universally sorry that The County Fair is to be withdrawn from the stage of the Park at the conclusion of this week. The piece has deserved the popular success which it has achieved, and Boston wishes that it could have more opportunities for seeing Aunt Abby, Taggs, Otis, and the taking lunking and race scenes.

The Bowdoin Square has already established itself as a popular resort for the theatregoers, and its success is insured. This week Forgiveness is being given by Frederick Bryton, who has not played in Boston for several seasons, and Ralph Delmore. Kate Castleton was heartily welcomed 25-26, after a ten years' absence from the city, and The Dazzler was attended by very large audiences.

C. T. Ellis in Casper the Vindicator is the week's attraction at the Howard Athenaeum. The City Club closed a successful engagement 25.

Lester and Williams, with a large vaudeville co., are at the Palace this week. Cyrene is to add the serpentine dance to those which she gives.

Kennedy's Laugh Makers are at the World's this week. Another particularly strong bill holds the boards of the Bijou.

Ethel Tucker in Leah is the bill of the week at the Grand Museum. JAY R. BENSON.

LOUISVILLE.

Jane made an emphatic hit at Macaulay's, and stately Elaine Ellison, better known here as Georgia Davis, surprised her friends with an exhibition of genuine talent for comedy work. She was warmly welcomed by her home people, receiving much applause, praise and many flowers. Frank Lane, of the co., did good work, as did Fred. Light, an old-time member of Louisville stock co. Macaulay's will be closed until 27, when The Tar and the Tartar will come for three nights. After that Roland Reed.

Historic DeWitt's hit of the season was the De Wolf Hopper engagement in Wang. At increased prices the house was crowded to the doors at every performance. The big comedian is a great run-maker, and Wang is a suitable vehicle for the representation of his peculiar kind of comedy work. The scenery is beautiful, the chorus large and competent, the music bright, and then there is Della Fox—here we do fail. She is a dainty little body, and she took 25, storm the thousands who witnessed the performances in which she took part.

Clara Morris appears at the Masonic 25, 26, and A Fair Rebel follows.

Kidnapped is the offering at Harris'. It is a sensational play that excites much interest, containing several novel features of stage realism. The author, D. K. Higgins, has a well-fitting part, which he plays gracefully. Carleton Opera co. next.

Stewart's Fat Men's Club is meeting with success at the Bijou. The play has been seen here before and retains its drawing power in a marked degree. Noble's Club has been closed 25.

Parisian Folly co. is the New Bucks' attraction and an all-around good variety bill is offered. The afterpiece introduces the female portion of the co. in marches, etc.

The concert given at Macaulay's by the turn-of-the-century was highly enjoyed by a select musical audience. The program was classical in the extreme and as such appreciated.

The arrangements for a summer season of opera at the Auditorium are progressing favorably. The guarantee sale is already such that the coming of the big Duff co. may be considered assured.

Lillian Russell is booked for an early appearance at the Auditorium.

R. L. Britton will manage a cake walk at Lieder-Kranz Hall 25. Well-known citizens will serve as judges and award the prizes offered.

Lilly Fox, of St. Louis, was the guest of her sister, Della, during the Wang engagement here.

The Louisville Quintette Club, prominent in which is Harry Burke, formerly leader at Macaulay's, contemplates a tour of the principal cities in the vicinity of Louisville.

Much interest is expressed in the coming lecture at the Masonic of George Kennan.

With opera at one of the theatres, a cake walk, a show and a close contest at the others, Louisville, this week, is quite metropolitan in the character of its amusements. CHARLES D. CLARKE.

BALTIMORE.

Ford's Opera House was packed 24-25 during the engagement of Herrmann, the magician, scrobbelka, the new illusion, is a modification of the old cabinet trick. James Powers in A Straight Tip 25-26.

Howard Athenaeum co. appeared at Harris' Academy of Music, A Temperance Town 25.

At the Lyceum, W. A. Mestaver and Theresa Vaughn presented their new skit, Our Grab Bag, to good houses 25-26.

Randall and Dickson's stock co. appeared at the Howard Auditorium week ending 25 in Passion Slave to well-filled houses.

The 500 and Stephens co., with their acting dogs, are filling their third engagement here this season at Holliday Street Theatre 24-25 with good pecuniary results. The Westerner 25-26.

As usual, the Monumental Theatre is packed, matinee and evening. Harry Williams' Own co., composed of excellent variety stars, furnished an attractive programme 24-25. Howard Burlesque co. 25-26.

The Beggar's Daughter, a sensational drama of the conventional stripe, closed a week of good business at Front Street Theatre 24. William H. Rightmire, supported by Joan Craven and a rather weak co., was the special attraction.

A delegation from Baltimore Lodge, No. 1, B. P. O. Elks, went over to Philadelphia 25 to attend a social session and anniversary of Philadelphia Lodge, No. 2. They returned the next day, delighted with their visit.

Naver Scharwenka, the pianist, assisted by Max Heinrich, baritone, will give one concert in the Concert Hall of Harris' Academy of Music 25.

A lecture on Richard Wagner and the Norse Mythology, by N. J. Corcoran, is billed for the Academy of Music (Concert Hall) 25.

HARRY P. GALLAGHER.

KANSAS CITY.

Jeffie Ellsler appeared at the Coates Opera House 24-25 in her old success Hazel Kirke and was warmly received by large audiences. Modjeska 25-26. Sinbad 25-26.

All the comforts of home were enjoyed by good houses at the tolls 24-25. James O'Neill 25-26. Agnes Huntington 25-26.

The Limited Mail had a hearty reception at the Grand 24-25 from audiences that thoroughly enjoyed its thrilling and exciting features. Hallen and Hart 25-26.

The latest venture in local theatricals is the establishment of a stock co. at the Auditorium. The Wages of Sin opened the engagement 24-25, and was given with a strength and perfection of cast seldom seen here. The attendance was large despite the Lenten season and the strongest kind of opposition.

The Marine Band will give two concerts at the Auditorium 25. The stock co. will play at some a touring city that night.

Fremont's 777 drew good houses at the Ninth Street Theatre 24-25. Little Nugget 25-26.

Charles A. Gardner is laid up with tonsillitis, and Manager Ellis had to assume his part of Captain Karl at the Grand Opera House 24. He had gone to Chicago, and the next two weeks' engagement have been cancelled. He expects to resume his tour at Milwaukee, March 28.

Eva Byron will soon retire from the Charles A. Gardner co. on account of her health.

James O'Neill will soon break away from Monte

Cristo and produce a new play, a strong artistic and sensational piece.

Max Dezel will give a concert at Music Hall 25. C. Alfred Rose will give a concert 26, the programme to be made up of his own production. FRANK R. WILCOX.

CINCINNATI.

Isabelle Cow in the title role of Niobe captured the hearts of the grand old city 24-25, and her support at the hands of George R. Edson, Charles Coote, Margaret Fitzpatrick, Jessie Storey, and Mabel Bert was sufficient to have made a less meritorious play successful. The minor roles were satisfactory, and Manager Rainforth mounted the comedy in a manner that left nothing to be desired. The Lilliputians 25-26. The Pupil in Magic; Wilkinson's Widows 25 April.

The Private Secretary furnished ample attraction for the Pike's patrons week ending 24, and William Fairbanks, who assumed Collette's well-known role, is usually as attenuated and peculiar in his stage methods as his predecessors. The cast included such capable artists as Edwin Travers, R. Rees, E. J. Mack, Charlotte Nelson, Carrie Strong, and Rose Moreland. Marie Prescott and R. D. Maclean in Cleopatra 25-26; Walker Whiteside 25 April.

Ship Aboy proved an attraction above the average week of 25, and in his several roles proved himself a really as attenuated and peculiar in his stage methods as his predecessors. The cast included such capable artists as Edwin Travers, R. Rees, E. J. Mack, Charlotte Nelson, Carrie Strong, and Rose Moreland. Marie Prescott and R. D. Maclean in Cleopatra 25-26; Walker Whiteside 25 April.

A Midnight Alarm at Havlin's entertained the admirers of the realistic drama 24-25. The more important roles were satisfactorily handled by Messrs. Sprague, Phillips, and Westmore, and Mrs. St. Pierre made the best of the rather thankless part of Sparkles. The piece was satisfactorily mounted. John C. Rice in A Knotty Affair 25-26. A Fair Rebel 27 April.

Lord A. Kelly in The Shadow Detective met with an exceedingly warm reception at Harris' during week of 24, and in his several roles proved himself a painstaking and earnest artist. His support was above the average, and one or two of the scenes were sufficiently realistic to call forth considerable applause. Held by the Enemy 25-26.

The vaudeville co. headed by Harry Kernell, which constituted the People's attraction during week ending 24, furnished one of the very best specialty performances of the season. Aside from Kernell, the features of the programme were the Huzleys, in their musical act; Blanche Andrews, O'Brien and Redding, Thomas O'Brien, and Black-on and Burns. The week's attendance was unusually large. Flynn and Sheridan's Burlesque and Specialty co. 25-26, followed 27 April 2 by George Dixon's Specialty co.

John Robinson, the well-known proprietor of Robinson's Circus, who has been ill for the past ten days, has sufficiently recovered 25 to put in an appearance at his office in the Harris' Theatre.

Timothy Hayes, a wealthy Cincinnati distiller, proposes the immediate erection of a new variety theatre, in close proximity to the new Walnut Street Opera House, on Walnut Street, below Sixth. It is claimed that the house will cost in the neighborhood of \$100,000, and will have a seating capacity of 1,700. An Eastern manager will be in charge of the new theatre, so it is said.

Charles F. McLean, who was for years "one of them literary fellers," and connected with the Commercial Advertiser, has been re-elected secretary and business manager of the Zoo. To Mr. McLean's energetic methods no little of the Zoo's success during recent years can be attributed.

Michael Brand, orchestra leader of the Grand, was given a testimonial benefit 25 at the Odeon by the Philharmonic Society.

The local theatres, with possibly one exception, will close their season early in May, and in most instances the summer months will be devoted to alterations and improvements, preparatory to the Fall amusement campaign, which promises to be one of the liveliest ever witnessed in Cincinnati.

Louis Phelan, a member of the Whallen and Martell Specialty co., is lying here at the hospital, dangerously ill from pneumonia, and his condition was so precarious 25 that his wife, who resides in New Jersey, was telegraphed for.

JAMES M. DONOVAN.

CHICAGO.

The twenty-second and last week of beautiful Sindbad opened at the Chicago Opera House 24 to an audience that tested the capacity of that magnificent playhouse. The New York Casino Opera co. in The Tyrolean next.

Booley's has this week, 24-25, the ever-welcome Joseph Murphy in The Merry Widow. Big houses.

The immense audiences that prevailed last week continue this week at McVicker's Theatre, where Denman Thompson and his popular co. are presenting The Girl from Montana.

The Metropolitan opened the third week of its engagement at the Grand Opera House 24 in Schiller's Marie Stuart.

Before one of the largest and most fashionable audiences that ever packed the Columbia, Lillian Russell and her superb co. appeared in La Cigale for the first time in Chicago 24. The opera was a great disappointment; the public had anticipated a musical treat, and instead heard an opera without one really first-class bar in it. It is wanting in sentimental flow and taking airs. Miss Russell sang in her best voice and played the title role magnificently. Carl Streiffmann was a *faux* as Canale.

Louis Harrison is a rattling good comedian, and made a personal hit with the audience. Credit is due him for the laughs of the evening. Grace Golden was warmly received. Same 25-26.

The Haymarket is presenting one of the biggest attractions in the city in the form of Wang, a trifle of nonsense, presented by happy De Wolf Hopper and his charming co. of razzle-dazzlers. The S. O. sign is hung out regularly at 7:45 every evening. Pretty Della Fox received an ovation when she appeared 25. The popular Haymarket is vying with the downtown playhouses for the big attractions on the road. The Devil's Auction 25-26.

The origin of the S. O. sign is in town, and drawing rounds of merriment from the Windsor's patrons. John T. Kelly and "Dutch" Daly, probably two of the best dialect comedians on the stage, are the stars. Florrie West, the English comedienne, still attracts attention. The rest of the co. is good. John L. Sullivan and Duncan B. Harrison 25-26.

Gillette's Held by the Enemy is at the cosy Clark Street Theatre. It still preserves its great popularity. The co. is a fair one. A Midnight Alarm 25-26.

South Siders are having a spectacular treat this week when they go to Havlin's Theatre, as a great many of them are doing. The attraction is Hamilton's Fantasia. There is a great deal of pretty scenery and some wonderful mechanical effects. The Fire Patrol 25-26.

The Alhambra's attraction is The Midnight Alarm. It has been enjoyed here before. Big business.

Joseph Downing and Sadie Masson in Nobody's Claim and The Red Spider, are bringing the crowd to the Academy of Music 25-26. Their support is fair. The Great Metropolis 25-26.

John L. Sullivan and Duncan B. Harrison are at the People's this week in Honest Hearts and Willing Hands. Packed houses. Kate Russell 25-26.

Haverly's Minstrels at the Casino are packing that house twice every day and furnishing a show unrivaled for genuine enjoyment. Its great popularity, The co. is a fair one. A Midnight Alarm 25-26.

At the Madison Street Opera House we have Ada Richmond Folly co. in A Shower of Beauty, for the second week of its engagement. Patronage large.

Theodore Thomas and his Chicago Orchestra, assisted by Emil Liebling, will give concerts 24, 25.

Manager Will Davis, of the Haymarket, will leave for the South this week, for a short rest from managerial cares.

The U. S. Marine Band are billed at the Auditorium for four concerts next week. This is welcome news for Chicago.

A funny combination will appear on the Central Music Hall stage twice this week, 25 and 26, in the persons of Bill Nye, James Whitcomb Riley, A. P. Burbank and Ben King, who will for the first time be together. A change of programme will be given each night.

The Bendis String quartette will give a concert

at Kimball Hall 26. The sale of tickets is far in advance of expectations.

Manager Anson Temple, of the Schiller Theatre, has returned from New York with the good news that he has succeeded in booking Gloriana to open that theatre Oct. 15.

The All the Comforts of Home co. attended the Casino in a body 25 to witness Haverly's Consolidated Minstrels. Verses were sung by the minstrels in the co.'s honor about home comforts.

It is said that this will be the last time that Joseph Downing and Sadie Masson will appear together in this city. Next season they will separate. A majority of the theatres will give special matinees on St. Patrick's Day.

The great Auditorium organ will peal forth its musical tones in recital next Wednesday evening, 26, under the deft touch of Harrison M. Whit. Mr. Whit will be assisted by Helen E. Buckley, soprano; Katherine McNell, contralto; and Mrs. A. Hess-Burr, accompanist. LESTER J. CHAMBERS.

BROOKLYN.

The Lenten season has not as yet visibly affected the attendance at the different houses, good attractions being offered generally.

Fanny Davenport was at the Park Theatre 24-25, presenting Cleopatra with gorgeous scenery and equipments. Rose Coghlan 25-26.

The New Columbia suffered no diminution of patronage during its second week of Alabama 24-25. Miss Helvet is being presented 25-26, and will probably continue another week.

Boys and Girls won the favor of Grand Opera House playgoers 24-25. May and Flora Irwin, Sadie Kirby and George Marion made individual hits each evening. Frank Daniels in Little Puck 25-26. The White Slave 26 April.

Katie Emmett and The Maids of New York held the boards at Holmes' Star Theatre week ending 24. Large audiences were the rule. Jack Royal of the 2d 25-26. K. M.

BROOKLYN, E. D.

THE AMBITION (Edwin Knowles, manager; Pauline Hallin Offenbach's popular opera comique, Madame Favart, delighted large audiences week ending 24. Adèle Cora Reed as Suzanne, George Boniface as Charles Favart, and Blaisdell as the Marquis were accorded a large share of the honors for their clever acting. Trial by Jury and La Belle Helene were given 25 matinee and 26. Margaret Mather in her new play, The Egyptian, 26 April.

REDFORD AVENUE THEATRE (Laurel Howard, manager; Von Vossion had a prosperous and successful engagement 24-25. Although seen here before it still had its attractions for Eastern District people, and the large audiences were a sufficient guarantee of its popularity. Gus Heeger is an admirable character comedian, and is certainly a favorite. The supporting co. is a good one. McCarthy's Mishaps 25-26.

LEE AVENUE ACADAMY (Berger and Price, managers; James T. Powers and co. in A Straight Tip had a successful week 24-25. A Texas Steer 25-26. NOVELTY THEATRE (J. E. Robbins, manager; A Barrel of Money to large audiences week ending 24. The Boy Tramp 25-26.

GRAND THEATRE (George McLean, manager; The Fay Foster Burlesque co. to packed houses 24-25. The May Russell Burlesque co. 25-26. MORTIMER L. HIRSCHMAN.

NEW ORLEANS.

The prospect for French opera here next season, finer and grander than ever before, is very promising. The season just closed has been a pecuniary success, and the credit of New Orleans is firmly established in France, making it possible to secure the best talent. It is not yet definitely settled as to who will be the director for the next season, but it is possible that Mr. and Mrs. Mance will have charge of the organization and management of the new co. The sale of options for boxes and seats for next season took place 24, and amounted to \$1,750. The subscription already amounts to \$2,000, and will, no doubt, be increased to \$3,000 before the troupe is formed.

Last week we had The Old, Old Story at the Academy of Music, and Clay Clement in a repertoire of plays at the Grand Opera House.

The performances at the Academy of Music this week will probably end the season at that house, it having extended two weeks longer than the season of last year.

Next week, 25-26, Primrose and West's Minstrels will appear at the Grand Opera House.

Ovide Musin, the celebrated violinist, and his concert co., gave two performances here at the French Opera House, under the management of Victor Kappert.

Angelo Patriello and Hector Gorgeux, with numerous assistants, gave a concert 25 at Greenwald Hall. LAMAR C. QUINERO.

CLEVELAND.

Margaret Mather appeared at the Opera House 24 to splendid business. Her new play, The Egyptian, was well received, and the work of Otis Skinner much admired. The supporting co. was unusually strong. Richa in two new productions, La Czarina and the light comedy Gossip 24-25. Joseph Haworth in The Girls 25-26.

R. D. Maclean and Marie Prescott drew good houses and appreciative audiences 24-25 at the Lyceum Theatre. Sarah Bernhardt 24-25; advance sale very heavy. Donnelly and Girard in Natural Gas 25-26.

Harry Kernell's co. gave a good variety performance at the Star Theatre to the usual crowded houses. May Russell Burlesque co. 24-25.

H. R. Jacobs' new theatre will be dedicated 25 by the Miller Opera co. in Ship Aboy. The new house is probably one of the finest popular price theatres in the country, and elaborate preparations have been made by Manager Henshaw for the first performance.

Charles Stumm, business manager for May Russell, was in town in the interest of his co. JULIUS MENGESDORF.

JERSEY CITY.

Extensive advertising drew an audience that left standing room only at the first performance of A Bell, which was presented at the Academy of Music 24-25. The performance did not fully meet expectations. There are some startling mechanical effects, clever miming, and some excellent singing. The rest of the performance was poor. The Old Homestead 25-26.

The Hustler drew large audiences at the Opera House 24-25. John Kernell and Barney Reynolds carried the show, assisted by a co. of more or less capable song and dance people. Dr. Bill 25-26. W. C. F.

WASHINGTON, D. C.

Last week was quite an improvement over that of 24, both in the character of attractions offered and in the attendance at the playhouses of this city.

At the National A. T. co. steer drew crowded houses at every performance, notwithstanding snow, cold, and slush. Timothy Murphy, in the leading role, is a Washingtonian, whose circle of admirers expands every time he appears before an audience here. On Monday evening, 24, at the close of the third act, a magnificent stand of cut flowers was presented to him by the members of the co. Calls were made for a speech, but Mr. Murphy could not be induced to orate.

At Alhambra's Agnes Huntington and co. appeared in Paul Jones 24-25.

Agnes Wallace-Villa presented The World Against Me at the Bijou. The house is always crowded, and I doubt if it has played to unprofitable business a single performance during their season.

The Howard Burlesque co., with the notorious Eva Kay Hamilton, drew a large attendance at the Lyceum nightly. Kelly and Wood's Big Show 25-26.

The Academy of Music has been given over to lecture programmes for two weeks. During April De Wolf Hopper and Della Fox will play a return engagement of Wang in this popular theatre.

presented, consisting of Trial by Jury and La Belle Helene.

E.S. Willard is to lead for April 2 at the National during which engagement Julia, by Henry Arden, Jones, will have first representation in this city.

Next week the National will have Mr. and Mrs. Kendall and their London co. in a repertoire of their best plays.

Taerens Vaughn, who was easily the best part of The Grab Bag performance here week before last, will appear next season in an original comedy-drama depicting life among the Swiss peasantry in the dual role of a Tevotian guide and a maid of the Alps. She will be supported by a strong co. and a sextette of native warblers will accompany her. She will open her season in Washington. This beautiful woman and charming artist has many friends here who will see to it that she gets a good send-off.

A joint resolution, empowering the immediate termination of theatrical licenses unless the proprietors make the buildings conform to regulations which look to public safety was sent to the Senate a few days ago.

DETROIT.

Business still continues good at the theatres.

Sarah Bernhardt gave two performances at the Lyceum 12, presenting Camille at the matinee to only a fair audience and Cleopatra in the evening, before an audience composed of the elite of the city.

Frank Curtis revived his brother's well known play, Sam'l o' Posen, 11, and is doing a good business. Mr. Curtis does good work in the character, but is deserving of more praise as a clever imitator rather than for any originality he displays. He seems to try to copy closely after the original. The supporting co. is fair.

Heleen Barry closed a successful week's business at the Detroit 12, and was followed by the favorite Rosina Vokes in a round of her best pieces, supported by the only Felix Morris, Courtenay Thorpe, Ferdinand and the other good ones.

Whitney's Grand Opera House is doing its usual business, turning away people every night. His Nibs the Baron is the attraction, and Sam T. Jack's Crookes is drawing good houses at the Griswold Street Theatre.

The Cadi is at the Detroit Opera House 21-22. The Fairies' Well at the Lyceum 12-13. Florence Bondley in The Pay Train at Whitney's 21-22. George Dixon's Athletic Star Specialty co. at the Griswold Street Theatre 21-22. Julia Marlowe at the Lyceum 22-23.

PITTSBURGH.

At the Alvin Theatre Miss Belvett was presented 11-12 to large and appreciative audiences. The co. is a good one, and was well received. Sarah Bernhardt 21-22.

The Cadi did well at the Duquesne Theatre, opening to large business. Herrmann 21-22.

Frederick Paulding at the Bijou gave general satisfaction. The house was well filled at each performance. John T. Kelly in U and I 21-22.

At the Grand Opera House Paul Kaurer was given 14 to a good house. O'Dowd's Neighbors 21-22.

The Rose Hill English Folly co. appeared at the Academy of Music 14 to a packed house and gave a fair variety bill. Harry Williams' Own Specialty co. 21-22.

The Ivy Leaf drew well at Harris' Theatre all week, and was given by a capable co. Thomas E. Shea 21-22.

CORRESPONDENCE.

ALABAMA.

SELMA.—ACADEMY OF MUSIC (C. G. Long, manager): Josephine Cameron 15, 17; moderate business. Primrose and West's Minstrels 18; capacity of the house.

MOBILE.—THEATRE (J. Tannenbaum, manager): Robert Downing in The Gladiator, Katharine and Petruchio, and Julius Caesar 20, 21. Business throughout very good. The Old, Old Story 22; good house.

MOBILE.—OPERA HOUSE (G. F. McDonald, manager): A Hole in the Ground was presented by a good co. to a fair audience 15. The Old, Old Story 16; small house. Ovide Musin Grand Concert co. 21; large audience. Baldwin Comedy co. at popular prices next.—ARENA: Col. Charles Hall and Sons Railroad Circus to large audiences evening and night 12.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. M. Johnson, manager): Cawthorn's Little Nugget 7; fair-sized audience. Mockridge Concert co. 14, 15, opened to a smaller house than deserved, as the co. embraces some good artists. Al. Field's Minstrels 16; Daniel Sully in The Millionaire 19.

HELLENA.—GRAND OPERA HOUSE (F. B. Slicker, manager): City Directory played to fair business 10; A Breezy Time 21.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Gorman's Minstrels to a fair house 10. Leslie Davis' New York Fifth Avenue Theatre co., supporting Frank London, 11, in Alberte, Son of Monte Cristo for the benefit of Epp Wood, treasurer of the Capital Theatre, to a good house. The Galley Slave 12; fair house. Afternoon lecture 13 by Mrs. Annie Jenness-Miller on "Physical Culture" to a large audience.

CALIFORNIA.

STOCKTON.—AVON (Wm. Humphreys, manager): Corried's Poor Jonathan 7; large house. Grismor and Davies co. in The Merchant to an appreciative audience 10.

SACRAMENTO.—NEW METROPOLITAN THEATRE (L. Henry, manager): The Wilbur co. finished their engagement 6, playing the entire week to fair business. Corried's Opera co. in Poor Jonathan 8, 9 to light houses.—CLARK'S OPERA HOUSE (Wash. Norton, lessee): William Elletford, supported by the Norton co., in Fun in a Boarding School 7-11; good business. The Lightning-Rod Agent will be presented 11.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Wanted the Earth, with John Dillon in the leading role, to a full house.—LOUIS OPERA HOUSE (J. Louis, manager): Clemenceau Case 8; very good business. The Hosmer McBurnie co. have just closed a successful two weeks' engagement at this house. They have been playing at popular prices. Hanlon's Superballet to fill its date here, but the people who love a spectacular exhibition may have the pleasure of seeing it later.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): The Wilbur Dramatic co. 7-12; good business. Poor Jonathan will be sung by the Corried Opera co. 11.—PEOPLE'S THEATRE (C. A. Taylor, manager): The People's Theatre co. 12-19; good business.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Leeman, managers): Hanlon's Superballet 8-12; prospectus business. Corried's Opera co. 13-17; John Dillon 18-20.—LOS ANGELES THEATRE (H. C. Wyatt, manager): Spider and Fly 7-12; good houses.—ITEMS: H. C. Winder, Jr., son of the New York manager, is spending sometime here for the benefit of his health. He is domiciled with Manager Wyatt.—Ed. Warner, the jovial business manager of Hanlon's Superballet, is with us, after an absence of two years, just as coming and artless as ever.—Walter J. Lamb, advance for Corried's Opera co., is here booming his co.—Manager Barry, of The Spider and Fly, is in town, after doing the circuit to big business.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Professor Hertmann, assisted by his charming wife, gave one of his matchless entertainments 10 to an audience that filled the house to overflowing. Sol Smith Russell in Peaceful Valley to a large and delighted house 11. Fanny Rice to a paying business 11, 12. New York Symphony Orchestra, conducted by Walter Damrosch, to a medium house 14. Frank Mayo in Davy Crockett to a good-sized house 15.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Woman Against Woman pleased good-sized audiences 10, 12. Elwyn Arden 13 and 14. Morning drew largely 14-17. P. T. Monahan 17-19.—PROCTOR'S OPERA HOUSE (P. T. Turner, manager): Kajanka pleased a large audience 10 as did that old favorite, A Day's Secret 10.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): Sol Smith Russell 10, 11; packed the house for three performances. James Keilly in The Broom-Maker 12.—ALBANY OPERA HOUSE (P. A. Thomas, manager): The London Society co. 12-19.—ITEMS: Manager Lloyd has looked after Proctor's interests so well that he will be given, in addition to the local house, the management of the New Haven theatre. Manager Lloyd is a painstaking, industrious young man and deserves the extra duties and accompanying compensation.—Louis Shea, the popular leading man of the Ullie Akerstrom co., was the guest during his engagement here of ex-Subway Commissioner Mooney and was seen daily on the road in company with the general commissioner taking a spin behind his fleet-footed trotter.

MERIDEN.—DELAVAL OPERA HOUSE (J. H. Delavan, manager): Dark Secret 10; fair house. Fanny Rice in A Jolly Surprise to a crowded house 11 for the benefit of the L. O. R. M. James Keilly in The Broom-Maker 12; small house.

BRISTOL.—OPERA HOUSE (C. H. Michael, manager): A Dark Secret 12; capacity of the house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Frank Mayo presented Davy Crockett a medium business.

BRIDGEPORT.—BUNNELL'S THEATRE (G. B. Bunnell, manager): The Day After 10, fair attendance. The Fay Foster Burlesque co. 12, small audience. Charles McCarthy in One of the Bravest 13, 14 to good business.—GRAND OPERA HOUSE (C. J. Belknap, manager): Turner's English Girls 12; small audience. Katie Emmett in The Waits of New York 13, fair business. Kajanka repeated its former success 14. ITEM: Edward Ryan, late of Haddon's One of the Finest, is reading a comedy which he contemplates starting in the coming season.

WATERBURY.—JACQUES' OPERA HOUSE: Ullie Akerstrom 10-12; crowded houses. Fanny Rice and her excellent co. in A Jolly Surprise 13 to a packed house. James Keilly as The Broom-Maker attracted a good audience 14. Kajanka 15 filled the theatre with a delighted audience.

ROSWICK.—BROADWAY THEATRE (H. C. Naxon, manager): Sol Smith Russell in Peaceful Valley 10; drew the largest house of the season, extra chairs being placed in the aisles to accommodate the crowd.—ITEM: Mr. Russell, during his stay in town, was the guest of Hon. Henry Ruggles, who tendered him a reception at the close of the performance.

NEW LONDON.—LACEUM THEATRE (C. F. Stoll, manager): Sol Smith Russell 17; largest audience of the season, the S. R. O. sign being displayed two hours after seats were placed on sale. Co. good. Kajanka 24.

COLORADO.

LEADVILLE.—TAMOR OPERA HOUSE (J. H. Cook, manager): Corinne Opera co. presented Carmen to a crowded house at advanced prices 11.

FLORIDA.

PENSACOLA.—OPERA HOUSE (Coe and Tate, managers): Robert Downing, two performances 11; Ingomar and Virginias; good houses. J. H. Huntley co. 21-22.

GEORGIA.

ROME.—NEVINS' OPERA HOUSE (M. A. Nevins, manager): Pulse of New York to a small house. Ovide Musin 12; large and delighted audience.—ITEM: Our season is almost over.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): The Burglar appeared 9. Primrose and West's Minstrels, matinee and night, to moderate business 12. A Hole in the Ground 13; good house.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): A Hole in the Ground 13; fair business. Primrose and West's Minstrels 14; crowded house.—PERSONAL: Mr. Joseph Blount, son of Congressman J. H. Blount, of this District, has given up his law studies, and will adopt the stage. He will join Robert Mantell's co. in New York in May.

AMERICUS.—GLOVEN'S OPERA HOUSE (Cain and Brown, managers): Robert Downing played matinee and night to large business 15.

COLUMBUS.—SPRING-ERA OPERA HOUSE (C. P. Springer, manager): A Hole in the Ground 10; good business. Grant's Opera co. began a week's engagement 11 to a large and appreciative audience at popular prices.

ILLINOIS.

AURORA.—EVANS' GRAND OPERA HOUSE (Northam and Kendall, managers): Theodore Thomas' Orchestra delighted a very large audience 10. The Police Patrol 11, 12 to large houses.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Joseph Murphy in Shann Rhue 12 to a two house; many turned away. My Jack 13; small business.

PERUA.—THE GRAND (J. S. Flaherty, manager): McDyska in A Day's Secret 10; large audience. The Two Johns 17 at cheap prices. Carlton Opera co. 12.—ROUSE'S HALL (Lane H. Wiley, manager): Bill Nye and A. P. Burbank 14; house well filled with a pleased audience.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Cora Tanner in Will She Divorce Him? 10; good house. Stetson's Uncle Tom's Cabin co. 10; good business. Modjeska 14.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Harder, managers): A Pair of Jacks 8; fair business. Walter Emerson Concert co. 10; well-pleased audience. Goodyear Minstrels 11; Soudan 19.

STERLING.—ACADEMY OF MUSIC (E. H. Purcell, manager): Uncle Hiram 10; fair business.

PANA.—HAYWARD'S OPERA HOUSE (Lon Roley, manager): Sweeney, Alvido, Gorman and Goetze Model Minstrels 11; large audience. Fast Mail 15.

LA SALLE.—ZIMMERMANN'S OPERA HOUSE (E. C. Zimmermann, manager): Walter Emerson Concert co. 21; small audience. Milton and Dollie Nobles presented From Sire to Son to a large and appreciative audience 8. Hanlon's Fantasia 9; capacity of the house.

MOLINE.—WAGNER OPERA HOUSE (R. G. Clendenn, manager): Joshua Simpkins 10; fair business. She Couldn't Marry Three, with Lillian Kennedy in the title role 12, tested the capacity of the house, standing room being in order early in the evening. At the end of each act the co. were called before the curtain.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Cora Tanner in Will She Divorce Him? 11; large and fashionable audience. The Walter Emerson Concert co., in behalf of the local Cycling Club, filled the house to the doors 9. Milton Nobles in From Sire to Son 10; fair-sized audience. Stetson's Uncle Tom's Cabin co., afternoon and evening 12; large houses.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): A. Y. Pearson's Elitch and Schilling's Minstrels 11; fair house.

FREEDPORT.—GERMANIA HALL (H. J. Moogk, manager): Holder's Comedy co. 12; good business.

QUINCY.—OPERA HOUSE (A. Boett, manager): Emice Goodrich played a week's engagement to very good business. Modjeska 15; Blue Jeans 16.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Petrol, reconstructed since its original production in this city, was presented by a capable co. to fair houses 8, 9. Holden's Comedy co. did a fair business 13-19.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): Cora Tanner 9; light house, due to inclement weather. Hanlon's Fantasia 11, 12; crowded houses. Milton and Dollie Nobles 14; fair house. Goodyear, Elitch and Schilling's Minstrels 15; poor business.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): Milton and Dollie Nobles in The Phoenix pleased a fair-sized audience 9.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): Milton Nobles in From Sire to Son 12; large house. Sweeney, Alvido, Gorman and Goetze's Minstrels 13; crowded house. The Soudan 14; large advance sale. Goodyear, Elitch and Schilling's Minstrels 15; Alexander Salvini 20; Katie Putnam 21; Roland Reed 22; James O'Neill 23.—OPERA HOUSE (F. B. Kirca, manager): A

Prisoner for Life co. 12-13.—ITEMS: M. Alvido, of Sweeney, Alvido, Gorman and Goetze's Minstrels, was presented at the close of their entertainment by his friends here (this being his home with a handsome diamond ring.—Marie Heath, of the Turkish Bath co., is spending a few weeks here with her father.

KANKAKE.—AN AIR OPERA HOUSE (Harry J. Sternberg, manager): A fair-sized audience witnessed The Two Johns 15. My Jack 16.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Tar and Tartar to a packed house 14-16. Margaret Mather 17, 18; Lewis Morrison 21-22; A Fair Rebel 23. ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Dark, Extra Kennedy 17-19; Acres Huntington 20, 21; The Witch 21-April 2; PARK THEATRE (Dickson and Talbott, managers): Wilbur Opera co. in a repertoire of comic operas 14-15 opened to packed houses and were accorded receptions, attesting their popularity with patrons of the Park. N. S. Wood 21-22; Whalien and Martell.—ITEMS: Mr. Kohnle, comedian of the Wilbur Opera co., is at home here, and always has a host of friends to laugh at his latest jokes. Tar and Tartar played to \$3,400, the largest receipts this season at regular prices last week at Park's Opera House, Cincinnati, O.

KEYSBOW.—OPERA HOUSE (Lyon Panikomer, manager): Elmer E. Vance's Limited Mail 21.

LA FAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): The Cadi 8; fair-sized audience. The Two Johns 14; good house. Margaret Mather in a double bill 17.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Below Zero played a large audience 12.

WADSWORTH.—GRAND OPERA HOUSE (Abbott and Craven, managers): Rentfrow's Below Zero 7; good house. Andrews' Raiders, under auspices of A. A. R., 10; large house.

FORT WAYNE.—OPERA HOUSE (J. H. Simonson, manager): The Soudan 10; fair patronage. Two Johns 11; small house.

EVANSVILLE.—GRAND (King Cobbs, manager): Clara Morris appeared in October 12, 13; Field's Minstrels 11; fair house. Dixey 15; Little Tycoon 22.—ITEM: The receipts at the grand have been exceedingly good of late, and visiting managers now consider Evansville one of the best one-night stands in the country.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Louden's Original Jubilee Singers 10.—LACY'S OPERA HOUSE (Dan Nye, manager): Downing's New Orleans Creoles 11, 12; small audiences.

ANDERSON.—DOVEY OPERA HOUSE (R. H. Coketell, manager): Mattie Vickers 2; good business. Elks benefit 4; Mikado by home talent to very good business. Midnight Alarm 7. Below Zero 11; both to fair business.

CONNEVILLE.—ANDER'S THEATRE (Fred. Bunnell, manager): Below Zero to a large and well-pleased audience. The McGinley Family to only a fair house 12.

LOGANSPORT.—OPERA HOUSE (Edwin Stuart, manager): Midnight Alarm 11; fair house. The Soudan 12; packed house.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The house was packed 11 to witness the performance of The Soudan. Rhea 24.—GOOD'S OPERA HOUSE (Mrs. J. V. Farrar, manager): W. W. Downing's New Orleans Creoles 14, 15 to fair houses.

SACRAMENTO.—PHILLIPS' OPERA HOUSE (J. H. Robbins, manager): Pete Peterson co. 14; fair business. Frank I. Frayne in The Boy Ranger 17.

IOWA.

DUBUQUE.—THE GRAND (William F. Koehl, manager): Hanlon Brothers' Fantasia 7, 8; S. R. O. The Dancer, Signal 11; good house. Joshua Spruceby 12 to light business for two performances. Blue Jeans 14, 15.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): Uncle Josh Spruceby 8; good business. Cora Tanner 12; large and fashionable audience.

NEWTON.—LESTER'S OPERA HOUSE (A. J. Wright, manager): The Noss Jollities pleased a large house 11.

KEOKUK.—OPERA HOUSE (J. L. Hughes, manager): Clara Morris appeared 11; Uncle Josh Spruceby 12; Noss Family 13; good business. Mrs. Tom Thumb 14; big matinee; fair business at night.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): The Danger Signal, with Rosabel Morrison as the stellar attraction, to good business 9. The New York Symphony Club 10; audience large and appreciative. Goodyear, Elitch and Schilling's Minstrels 11.

COUNCIL BLUFFS.—DOHANY'S OPERA HOUSE (John Dohany, manager): The Spooner comedy co. closed a week's engagement 12 to immense business; packed houses have been the rule all week. Ole Olson 14 to a fair house.

OSKALOOSA.—MASONIC OPERA HOUSE (Buchler and Emerick, managers): Averaged 8; fair business. The Noss Family 10; light business. Charles A. Lodge in On What a Night 12; good house.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Lillian Kennedy co. in She Couldn't Marry Three to a crowded house 12. Joshua Simpkins and his former band failed to draw a crowd.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): A Cold Day 10; no standing room after 8 o'clock. The Octonon 14. Andrews Opera co. 28.

STEVENS HALL (Mrs. J. A. Steyer, manager): Dark.

IDAHO.

BOISE CITY.—SONA OPERA HOUSE (J. A. Pinney, manager): Patti Rosa presented Daily Varden to a crowded house 13.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE (E. L. Marting, manager): Henry Lee in The Runaway Wife played a fair audience 10. Gus Williams 11; small house. Spooner Comedy 30, opened for a week 12.

DOUGLAS CITY.—KELLY'S OPERA HOUSE (W. H. Pearce, manager): Elly Perkins lectured to a small but well-pleased audience 7. Ole Olson 16.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Little Triske had a large but rather disappointed audience 12.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Remedy Concert co. drew a good house 8. Audience well-pleased. James O'Neill 21; Field's Minstrels 22; A Breezy Time 27.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Our Irish Visitors 10; crowded house.

LAWRENCE.—B-WERSOCK'S OPERA HOUSE (J. D. Bowersock, proprietor): James O'Neill and his able co. played to good business 11. Mr. O'Neill is a great favorite with our people, and always commands large and enthusiastic houses.

LEAVENWORTH.—CRAWFORD'S GRAND (E. C. Davis, manager): Runaway Wife 8, 9; small houses. Nye and Burbank 10; crowded house. Tangled Up 11; good business.—CHICKERING HALL (Carl Hoffman, manager): Whitney Mockridge Concert co. 5; good business.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): J. H. Rentfrow's Jolly Pathfinders 7-12 in Love Locks. Lightning Rod Agent, Trip to Coney Island, Fast Mail, Fun by Express and Fun of Events at popular prices, large houses, complete satisfaction all around. Corse-Peyton Comedy co., return engagement, 14-17.—GRAND OPERA HOUSE (C. F. Kendall, manager): Whitney Mockridge Concert co. 8, 9, in grand concerts for the benefit of Ingleside, our local Home of the Friendless. The co. comprises Mockridge, tenor; Aida Varona, soprano; Belle Horsford, violinist; Arthur Beresford, bass; and Hattie Mockridge, pianist. Great artistic and pecuniary success.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Remedy Concert co. 11; large and appreciative audience at advanced prices. Gus Williams in Keppler's Fortunes 12 to a \$200 house.—BIOT THEATRE (Donovan and Lee, managers): Specialty bill to lucrative business. Corried Opera co. 28.

WINFIELD.—GRAND OPERA HOUSE (J. B.

Mvera, manager): Our Irish Visitors 10; fair-sized audience.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Clara Morris appeared 11. Marie Hubert Frohman in The Witch 21.

MT. STERLING.—GRAND OPERA HOUSE (J. F. Tubb, manager): Clara Morris to poor business 10. A Breezy Time 11; fair business. Agnes Herndon 17; Blackthorn 18.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Clara Morris appeared 9. A Breezy Time to good business 12.

WINCHESTER.—OPERA HOUSE (William Miller, manager): Little's World 10; small house. Agnes Herndon 16; Country Cousin 17; Marie Hubert Frohman 22; Little Tycoon 23.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. Briggs Kirby, manager): Thomas Nelson Page 5; large and well-pleased audience. Little Tycoon 10, one of the largest audiences of the season. The absence from the cast of R. E. Graham, who was ill in Nashville, was noted to a great extent.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (George E. Lothrop, manager): The County Fair broke all previous records and played to over 25,000 in four performances 11-12, packing the house each evening, and drawing the largest matinee house ever seen in this theatre. The production was highly creditable in every detail. Leonard and Moran's Valleyville co. opened a week's engagement 14, and have been playing to good houses, giving a most excellent variety entertainment. Edward Sullivan, of this city, made his debut with this co., and made a commendable success. ITEMS: Advance agent McNamara, of Shenandoah, has been in town. The Elks entertained several of the County Fair people during their stay.—Treasurer Tuckersbury, of the Theatre, desires me to acknowledge for him the receipt of an express package from Manager Finn, of Cynthia's Lovers co.

MASSACHUSETTS.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Opera House ushers are a popular set of young men, and their annual benefit has come to be recognized as one of the leading events of the season. This season they secured as the attraction George C. Staley in A Royal Pass, who appeared 11 to a large and fashionable audience. Keep it Dark 11; small house. This co. closed 12 for five weeks, to reopen April 15 at the Windsor Theatre, New York. The Ensign 21, 22; Lost Paradise 23.

ATTLEBORO.—ARMORY HALL (Rufus Somerby's Parlor Musse 10-12 to good business.—Rufus's Opera House (J. G. Hutchinson, manager): The Vendetta 11; fairly good house; co. excellent.

CHELSEA.—ACADEMY OF MUSIC (Field and Bradford, managers): George C. Staley in A Royal Pass 11; Money Mad 11; both to fair houses.

WORCESTER.—THEATRE (Rock and Brooks, managers): The Ensign and Hands Across the Sea, two nights each, were the attractions 14-15; business good.—LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): Harbor Lights 14-15; full houses. On 15 Rosedale was given for the benefit of H. P. Medford. Worked 21. BROOK STREET OPERA HOUSE (W. H. Arnold, manager): Billy Lester's Big Show to fair business 14, 15. The Soap Bubble 21.—MEADOWS' HALL (Mrs. C. Wilkinson, manager): The New York Symphony Orchestra to a fair house 11. Vladimir de Pachmann is announced for a piano recital 23.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Keep it Dark 11; light house. Mr. Wilkinson's Widows 10; fair house. The Ensign 12, 13; good business.—MUSIC HALL (Alfred J. Litchfield, manager): The stock co. in Shamrock and Rose 12, 23; good houses. A Celebrated Case 21-22.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Steele Mackaye's Money Ma' 12; good business.

BROCKTON CITY THEATRE (W. W. Cross, manager): A Straight Tip up its canine teeth in this city, and its return here drew a crowded house 15. The Vendetta, handsomely staged, was presented by a good co. to a fair house 12. Verbona far bean to a fair-sized audience 14.—ITEM: Manager A. B. White, of Fall River, is to open the old People's Theatre 21, to be known as the Society Musse, entirely renovated and furnished with new scenery.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): A Dark Secret did a big business 14, 15. Being the first tank drama to strike here, it, of course, made a big hit.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (D. O. Gilmore, manager): Katie Emmett in The Waits of New York was greeted by a large audience 9. A. S. R. O. audience witnessed The Dazzler 10. James T. Powers, assisted by a co. of very capable specialists, played a large audience with a variety of acts entitled A Straight Tip 12. Sol Smith Russell in Peaceful Valley 15 to S. R. O.

PITTSFIELD.—ACADEMY OF MUSIC (F. L. Stempson, manager): Lydia Thompson in triple bill, A Bad Penny, Uncle Dan and Brice—Brace Shop, to a fair house 12. Reeves' American Band and Madame Marie Buretta, Montecarlo, soprano,

ST. PAUL.—NEOPOLITAN OPERA HOUSE (L. N. Scott, manager). The Power of the Press 12; full house. Maggie Mitchell 12; Theodore Thomas' Orchestra 12. —LET'S GRAND OPERA HOUSE (Frank L. Bixby, manager). Rosabel Morrison and a good co. presented The Danger Signal 12; opening to crowded houses. Milton and Dalie Nobles in From Sire to Son 12; The Prince of Wales 12; April 12. —PLAZA HOUSE (Edwin P. Hilton, manager). 2nd night in Macbeth 12; 12. —ITEMS: Central House Murray is in town, hustling about, representing Milton Nobles. —Philip Simmons, manager of The Power of the Press co., is a very pleasant and courteous gentleman to meet, and makes many friends. —Loretta Sumner, of The Power of the Press co., is pretty and charming as Julia Seymour, dressing the part elegantly. She met with a warm recognition from many old friends. —Ida Waterman was greatly admired in the role of Annie Carson, impressing her audience with her own true womanly nature in her admirable impersonation of the character. —Loretta Sumner, general and efficient stage manager, and Sallie Williams, the clever sourette of Pitou's co., were formerly members of the People's Theatre stock co., and are old favorites with St. Paul theatregoers. —Ella E. Baker does a neat piece of character work as Dan, the newsboy. —A. H. Simon, author of the drama, The Police Patrol, is in town. He is engaged up on a new play, and says the plot is strong, and he thinks will meet the public taste. —Enrolled among the local talent of the Twin Cities we have a young lady, Clara Williams, gifted with a remarkably clear, sweet, and powerful mezzo-soprano voice, that has been heard in concert with much favor. She is also an accomplished pianist, and gives promise of a brilliant career. —Manager E. J. Abram, of The Danger Signal co., is very much wrapped up in his baby boy. —The Lotus Glee Club will be heard in concert at the People's Church 17. —C. H. Kregel, of Pitou's co., has a fine many stage presence, and is a pleasing and clever actor.

DULUTH.—TEMPLE OPERA (John T. Condon, manager). Maggie Mitchell 12; 12. The new play, while not strikingly original in construction, is full of interest, and presents many strong situations. It proved pleasing to the many auditors. Miss Mitchell was, of course, the central figure, while the rest of the co. did commendable work, and contributed substantially to the success. Both Temple Opera and the Lyceum will be dark, except for occasional local entertainments, until 22, when The Police Patrol appears at the Temple, and Sport McAllister 22 at the Lyceum. The Power of the Press 24, 25 at the Temple.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Condon, manager). Maggie Mitchell appeared on her new play, The Little American 12; large audience. The Power of the Press 24. —LYCEUM THEATRE: Dark. —BIJOU OPERA HOUSE (Jacob Litt, manager). A packed house enjoyed the rollicking fun of The Two Old Crones 12. The co. is a decidedly clever one. —PEACE OPERA HOUSE: Dark. —ITEMS: The Chicago Orchestra, under Theodore Thomas, is booked for 2 at the Lyceum. —Summer season at the Bijou, which opens June 12. Several new plays by American authors will be produced. —The United States Marine Band will give two concerts here during week of April 25.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager). W. J. Gimpere's New Devil's Auction was presented 14 to a packed house. Fine spectacular. The Fire Patrol 25.

MISSOURI.

ST. JOSEPH.—TOOTH'S OPERA HOUSE (L. M. Crawford, manager). De Lange-Rising Comedy co. presented 14 to a good house. 12. Charles A. Gardner 14; James O'Neill 16; James A. Wallack 18.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers). 22 to fair business. Co. poor. Mrs. Gen. Tom Thumb and her co. of Billingtons 24, matinee and evening, to fair business. Blue Jeans 14.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager). Al G. Field's Minstrels prospered reasonably 12; Ethel Kilder 12.

SEBASTIA.—FARMER'S GRAND (L. Ferris, manager). Fremont's 777 to a fair-sized and well-pleased audience 12.

SPRINGFIELD.—GRAND OPERA HOUSE (S. E. Heffernan, manager). The Paragon Theatre co. in Married for Money 14; 12; poor business. Al G. Field's Minstrels 17; advance sale very large. —THE BALDWIN THEATRE: May Smith Robbins in Little Trixie 9; good business. —James O'Neill 14.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager). Bobby Gavett in Sport M. Alister 7; good business. The co. was brought here by special train from Spokane Falls through the enterprise of local manager Hartley, at considerable expense.

NEBRASKA.

OMAHA.—BOYD'S THEATRE (Boyd and Haynes, managers). The Bostonians received a perfect ovation during their engagement. 12 seats, boxes, and aisles being crowded nightly. Robin Hood, Carmen, and others were presented in a most picturesque detail usual to this co. While Karl and M. Donald's voices are very perceptibly failing, the co. has been so strengthened by the addition of new talent, that the shortcomings in the voices of the proprietors are generously overlooked by their many friends—and who is not friendly to the Bostonians. —Cora, a new talent, presented by a friend, selected co. in Will She Divorce Him to good business 14-16. —FARMER'S STREET THEATRE (Crawford and McReynolds, managers). Many supposed that the engagement of the Bostonians at a rival house would seriously interfere with the success of the engagement of the Carleton co. during the week ending 12, but it seemed that the instance of the benefit of competition, as the house was packed at each performance. —James H. Wallack in The Bandit King and The Cattle King, two border pieces of some merit, to small business, four nights, commencing 12. —ITEMS: Messrs. Sackett and Lawler are certainly very enterprising men. During the past week they not only adjusted their loss with the insurance companies, but refitted the Grand Opera House and opened 14 with every prospect of success.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Raymond, manager). Monte Cristo was presented by James O'Neill 14 to good business.

YORK.—KOE'S OPERA HOUSE (J. H. Cowell, manager). McKanlan Colored Comedy co. in Shooting Crappas 14; full house.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager). Evans and Hoey in A Parlor Match to good business 14.

NASHUA.—THEATRE (A. H. Davis, manager). Shenandoah 14; fair business. Evans and Hoey 16.

NEW JERSEY.

HOBOKEN.—HOBOKEN THEATRE (W. S. Ross, manager). Dan'l Boone 14 to rather light houses. A bunch of keys 14 to better business. —ITEMS: George Peck, of Peck and Fursman's Dan'l Boone co., informs me that his firm will be dissolved April 2, and that he will immediately put Beacon Lights on the road, opening in New York April 4. —Siegfried Cronheim has concluded to retire from theatrical management in Hoboken. He has sold his theatre and adjoining property to Ludwig Kuentner, of New York, for \$1,000. —Mr. Cronheim is at present under bonds for \$250 to appear for trial at the Hoboken Theatre, takes a benefit April 25.

ORANGE.—MUSIC HALL (George P. Kingsley, manager). Nat Goodwin 14; fair house.

PLAINFIELD.—MUSIC HALL (Demarest and Runyon, managers). The Old Homestead co. No. 2 14; full house. —Rice's Pearl of Pekin 14; poor house.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager). Hermann packed the house 12 and gave the same clever performance. —H. E. Dixey appeared 14. The Charity Ball to a packed house 14.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simmons, manager). The Old Homestead matinee.

and evening performance crowded the house to the doors 12. Fanny Rice in A Jolly Surprise for the benefit of one of the local orders gave a delightful entertainment to the capacity of the house 12.

NEW YORK.

BUFFALO.—CORINNE LACROIX: Aunt Bridget's Baby 14-16. It is an adaptation of old Aunt Bridget, and George Munroe is just funny and heavy as ever. Many specialties are introduced, which add to the attractiveness of the piece. P. F. Baker 12-14. —STAR THEATRE (Robinson and Lederer, managers). W. S. Cleveland's Minstrels played to light business. Mrs. Cleveland, who is looking after the interests of her husband during his illness, complains that Princess occurred in the two previous Frank Cassman, while they are the only living possessors of such a man. This might be offset by glancing over the lithographs and seeing the face of Bob Slavin; but he was not with Cleveland's co. —BERNHARDT 24-26. —COURT STREET THEATRE (H. R. Jacobs, manager). The Roulette Novelty co. is a heterogeneous company of dogs, cats, horses, and actors. The show is not very good. —WONDERLAND: Griffin and Marks are making a hit at this theatre. —SHERA'S CONCERT HALL (Suea and Schen, managers). Bonnie Kate Harvey got away from us at last. She has returned to England. Closing night she was surrounded by floral emblems, and the faithful friends who have not missed a night were enthusiastic beyond description, and disported themselves, although sorrow lurked in their hearts. —Mme. Burliotti, a new dancer, has been added; also William Jerome, a clever balladist, in original songs.

GENEVA.—LINES OPERA HOUSE (F. K. Handson, manager). The most disgraceful performance ever given in Geneva occurred in the two previous nights. R. F. Mitchell, who took the part of Rabbi, and Harry S. Barton, as Duvar, were deeply intoxicated. Several fistic encounters occurred behind the scenes, and it was necessary to summon the police. About the middle of the third act George H. Hamilton, who had borne the whole performance on his shoulders, became disoriented, and the drunken apology for an actor to leave the stage. Mr. Hamilton then began to apologize to the audience, but was interrupted by the insults of the drunken actor behind him. The apology was delayed long enough to administer a severe drubbing to the wretch, and then turn him over to the police. The curtain was dropped, and Mr. Hamilton won the sympathies of the large audience in a neat little apology. Great credit is also due to Miss Lester, who sustained her part exceedingly well under such trying circumstances. The co. will reorganize, and have canceled their dates.

ROCHESTER.—LYCEUM THEATRE (A. E. Wood, manager). Large and thoroughly pleased and amused audience. 12. —Paderewski appeared before a large house 14. —Frederick Paulding next. —COOK OPERA HOUSE (H. R. Jacobs, manager). Helen Rhyne, supported by a good co., appeared in The Wide, Wide World 14-16 to good business. The Nabobs, with Henshaw and Ten Brock in the lead, was presented before good-sized houses 17-19. —Aunt Bridget's Baby 20-22. —ACADEMY H. R. Jacobs, manager. P. F. Baker in The Emigrant to big business week closing 19. —Dangers of a Great City 21-23. —MUSE THEATRE (M. S. Robinson, manager). Drummond and Stahley's Comedy co. in the theatre and Professor Duff's educated legs in curio ball filled the house at every performance week closing 19. —ITEMS: Local legend of Elks gave a ladies' social 11, which was unusually entertaining, and the cosy little lodge room was crowded. —E. C. Lane has been appointed treasurer of the Cook Opera House.

SYRACUSE.—WITTING OPERA HOUSE (Wagner and Reis, managers). The Boomer was show-bound and unable to fill dates 11, 12. Cleveland's Minstrels 13 to a good house. —The Structure of Life 14-16. —H. R. JACOBS OPERA HOUSE (H. R. Jacobs, manager). George W. Munroe in Bridge's Baby to good attendance 10-12. The Fast Mail drew well 14-16. The Wide, Wide World 17-19. Muggs' Landing and Lost in New York divide the week of 21.

CORNING.—OPERA HOUSE (A. C. Arthur, manager). Henry Burleigh co. in connection with Madison's Athletic Wonders, was greeted with a packed house 14. —Charity Ball 15; large and fashionable audience. —ITEM: Manager Arthur has now booked the finest line of attractions ever presented in Corning.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager). Ten Nights in a Bar-Room 10, medium-sized house. —Albert Kelley in O'Flynn in Mexico 12; large house. Mr. Kelley played a return date 14 to light business. —Fabio Romani 14; medium-sized house. —Pearl of Pekin co. 15; S. R. O.

MIDDLETOWN.—CASINO THEATRE (Horace W. Corey, manager). O'Flynn in Mexico, under the management of W. S. Dibble, with Alfred Kelly as O'Flynn, to a large and well-pleased audience 11. —Fabio Romani 13 to a top-heavy house. The Stowaway 21; Two Old Crones 22.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager). Social Session 11; fair house. —Roulette Club 12; poor business. —Pat Rooney 14; good business. —Nabobs 16; Prince and Pauper 18; The World 21; The Stowaway 22; June 30.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager). A large and fashionable audience greeted Nat C. Goodwin in A Good Mine 12. —M. C. Goodwin and his excellent co. gave a delightful performance.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager). Kette Rhoades closed a week of fair business 12. —Hettie Bernard-Chase in Uncle's Darling 13; capacity of the house. Sawtelle Dramatic co. 14-16.

LOCKPORT.—HONGE OPERA HOUSE (H. A. Foster, manager). Kate Claxton and co. presented the Two Orphans to a good house 8. —Audience delighted. —May Davenport steady fair 14.

OGDENSBURG.—OPERA HOUSE (George L. Ryan, manager). Decker Brothers' Minstrels 11; crowded house. The Brockville, Prescott, and Ogdenburg show shoe clubs attended in a body.

SALAMANCA.—GIBSON OPERA HOUSE (C. R. Gibson, manager). Social Session co. gave an excellent performance to good business 12. —Howorth's Hibernica pleased a fair house 12.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager). Stevenson's Dramatic co. 2-12 to fair business. —Fast Mail 13; Duff Opera co. 24; The Cash 25.

AUBURN.—BURNS OPERA HOUSE (E. S. Newton, manager). The Clemenceau Case 2; good house. —Men and Women 14; good business.

UTICA.—OPERA HOUSE (Horace E. Day, manager). Charles Frohman's co. in Men and Women 14; large and delighted audience.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager). Little Lord Fauntleroy 14; fair audience.

LYONS.—MEMORIAL HALL (W. J. Hinas, manager). May Davenport's Burlesque co. 12; poor business.

MALONE.—OPERA HOUSE (A. H. Merritt, manager). Hull's People's Theatre co. 14; 14; big houses.

OLEAN.—OPERA HOUSE (C. L. Purington, manager). Lost in New York 14; large house.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager). The Henry Burlesque co. 10, 11 to large audiences. —Fabio Romani 12; fair business. —Clemenceau Case 14; small house. —Kate Claxton in Two Orphans 15; good business. —Pat Rooney to a well filled house 16. —Duff Opera co. 19; June 21; Charity Ball 22.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN HALL (C. D. Hartt, manager). The Burglar was presented 11 to fair business.

OHIO.

MARION.—MUSIC HALL (James B. Sargent, manager). Sam T. Jack's Creoles 10; largest receipts of the season.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hamilton, manager). Charles Willard in Alvin Joslin 12; large audience.

BELLAIRE.—ELYSIAN THEATRE (Dickens and Dubois, managers). The Burglar was presented 10. —Melville Sisters 20-22.

EAST LIVERPOOL.—BRUCE'S OPERA HOUSE (J. W. Thompson, manager). The Burglar was presented 12.

KENTON.—DICKSON'S GRAND OPERA HOUSE

(Henry Dickson, manager). Private Secretary 8; good house. Kidnapped 22.

CINCINNATI.—GRAND OPERA HOUSE (Edmundson and Kinneman, managers). Marie Hubert Frohman in The Witch 13; large and appreciative audience. —R. L. Victor, hypnotist, opened 14 to good business.

SANDESVILLE.—SCHULTZ' OPERA HOUSE (R. D. Schultz, manager). Lewis Morrison and an excellent co. in Faust 10, 11; crowded houses. After Dark 14; fair sized, but top-heavy house. —Natural Gas 15; good business.

MANASSA.—MEMORIAL OPERA HOUSE (H. R. Boyle, manager). Sam T. Jack's Creole Burlesque co. 9; fair-sized house. —Gie Olson 10; large audience.

ROSTON.—MASONIC OPERA HOUSE (R. F. Ellsberry, manager). Ray L. Royce in Tom's Vacation 14; large audience.

TARRANA.—THE MARKET STREET THEATRE (C. O. Taylor, manager). Marie Hubert Frohman 10; large and fashionable audience. Prisoner of War, booked 15, failed to appear.

POMEROY.—OPERA HOUSE (Edward L. Keiser, manager). Little's World pleased a S. R. O. house 12. —Ray L. Royce in Tom's Vacation 14.

LANCASTER.—CHESTNUT STREET THEATRE (Kinneman and Edmundson, managers). R. L. Victor, the great mesmerist, 2, 3 four nights, to poor business. —Lewis Morrison in Faust 12; good business. —Marie Hubert Frohman in The Witch 14.

MARIETTA.—OPERA HOUSE (S. M. McMillen, manager). Alvin Joslin 11; fair house. —Melville Sisters 12; packed house.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Croves, manager). Sam M. Young's Melville Sisters, closed 12 to a week of big business. —Ray L. Royce 14; good attendance. —Mention Manager Kanfman, of Chillicothe, has purchased an interest in Sam M. Young's new play, Zeb the Clod Hopper. It will be put on one night stands next season.

CANTON.—THE GRAND (M. C. Barber, manager). May Russell Burlesque co. gave a very creditable performance 12 to a good house. —Prince and Pauper 12 to good business. —The performance was unsatisfactory. —The Burglar 14 to slim business. —ITEM: Thomas F. McCabe, of The Prince and Pauper co., fell 12 after the performance, breaking his collarbone. He was removed to the City Hospital.

KENIA.—OPERA HOUSE (Knowles and Farrell, managers). The Burglar was presented 4. —Sam T. Jack's Creoles 10; good business. —The Lyon Comedy co. commence a week's engagement 12.

TOLEDO.—WHEELER OPERA HOUSE (S. W. Brady, manager). O'Dowd's Neighbors 14; fair house. —Mark Murray was very funny as O'Dowd, and Sam Ryan as MacNab is a reminder of Hugh's Fay. —Charles Eastwood gave a good imitation of the late J. K. Emmet. —Donnelly and Girard, return engagement, 10 to a good house. —PEOPLE'S Brady and Garwood, managers. The Fire Patrol opened for a week to a good house 11. —His Nibs the Baron 21, 22.

WARREN.—NEW WARREN OPERA HOUSE (Elliott and Gierke, managers). MacLean and Frohman in Spartacus to a full house 12. —First and last acts very fine.

LIMA.—FAIR OPERA HOUSE (H. G. Hyde, manager). The Soudan 14 to a large audience, who were lavish in their applause and appreciation. —Daniel H. Kelly 10 in The Shadow Detective to a light house. —Margaret Mather 11 in Nance Oldfield and The Love Chase to a large audience. —Miss Mather's work in comedy was a delightful surprise to those who have seen her in nothing but tragedy. —Otis Skinner and a good co. lent efficient support to the star. —City Sports Burlesque co. 10 to fair business.

NEWARK.—MUSE HALL (Edmundson and Kinneman, managers). Gie Olson 14; fair business. A good business was done by The Cash 12. —Marie Hubert Frohman in The Witch to a large and enthusiastic audience 12.

OREGON.

PORTLAND.—MAY-CAN GRAND OPERA HOUSE (S. H. Friedlander, manager). Minna K. 14; sale in Romeo and Juliet, Ingomar, As You Like It, The Lady of Lyons, and Much Ado About Nothing did a good business 7-12. —CORDRAY'S NEW THEATRE (John F. Cordray and C. A. Wass, managers). The Hunter, a new four-act comedy-drama by Sedley Brown, of New York, had its premiere at this house and drew large houses until 11.

PENNSYLVANIA.

MITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers). Dan McInty's Troubles 13; fair business.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers). Henshaw and Ten Brock in The Nabobs 12; good business. A Knotty Affair was presented. —Prince and Pauper 14; fair-sized audience. —PEOPLE'S (J. C. Rose, manager). Old Farmer Hopkins 14; slim audience.

WASHINGTON.—OPERA HOUSE (T. G. Allison, manager). Duncan Clarke's Female Minstrels 12; crowded house. —Alvin Joslin to S. R. O. 14.

HONESDALE.—OPERA HOUSE (R. W. Brady, manager). Ship Ahoy 10; big business. —Hettie's Ten Nights in a Bar-Room 11; fair business. —Bristol's Equines 12-14.

MAUCH CHUNK.—OPERA HOUSE (J. H. A. Pack, manager). I Boy Tramp 10; good business.

KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager). Grimes' Leliat Boat pleased a large audience 12. —Donnelly and Girard's Natural Gas co. gave a clever performance to a crowded house 14.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgher, manager). Augustin Neuville in The New Boy Tramp 9; good business. —Fabio Romani 10; fair business. —Ship Ahoy 14; The Clemenceau Case 15; booked to good business. —The Duff Opera co. in The Queen's Mate 16; fair business.

PITTSBURGH.—MUSIC HALL (W. D. Evans, manager). Ship Ahoy 10; good business. —Duff Opera co. 11; McKenna's Flirtation 12.

MAHANAY CITY.—OPERA HOUSE (J. I. Quirk, manager). Henry Burlesque co. to a small but appreciative audience 10.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager). Arlington's Minstrels 12; good house. —New York Athenaeum co. Mr. and Mrs. Punch Robinson, in His Attentive 14; The Lawyer Detective 15; fair business.

CARRONDALE.—OPERA HOUSE (Dan P. Byrne, manager). Ship Ahoy 9; good-sized audience. —Fabio Romani 11; light house. —Bristol's Equines 12-14; full houses.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager). McCarthy's Mishaps 10; packed house. —Henry E. Dixey appeared 12.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager). A Social Session was well attended 14. —Mendelssohn Quintette Club 15; very light house.

BETHLEHEM.—OPERA HOUSE (C. F. Walters, manager). Duff Opera co. 9; good business. —Dockstad's 10; packed house. —Pearl of Pekin 13; large audience.

LANSDFORD.—OPERA HOUSE (J. W. Maloy, manager). Augustin Neuville in The Boy Tramp 10; large and well-pleased audience. —Dr. Jekyll and Mr. Hyde 15; Silver King 20.

POTTSTOWN.—OPERA HOUSE (C. F. Strohl, manager). A Bunch of Keys 11 drew well. —Mr. Potter of Texas 14; delighted a large and fashionable audience.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers). Dan McCarthy in Crusen-Lawn 10; A Social Session 11; both to fair business.

HAZLETON.—GRAND OPERA HOUSE (W. J. Deane, manager). McKenna's Flirtation to a 50 house 15. This was the occasion of Manager Deane's annual benefit, and the pecuniary success it met with is highly gratifying to both Mr. Deane and the co.

YORK.—OPERA HOUSE (B. C. Penta, manager). Lew Dockstad's Minstrels 14; delighted one of the largest houses of the season. —Every inch of the standing room was occupied. —Ferryman and Mack's McCarthy's Mishaps 15 presented a very good performance to a small audience. —Waite Comedy co. 20-22.

SHANOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager). Henry Burlesque co. 9; large audience. —Concert (local) by the Opera House Or-

chestra's Own Band and other home talent, under the direction of Prof. Walter Kingsbury, for the benefit of the Russian sufferers, 10, was largely attended. —William Barry in McKenna's Flirtation 12 to a fair 10-12 and well-pleased audience. —ITEM: Your correspondent had the pleasure of seeing Auden Benedict's Fabio Romani, with George Lawrence in the title role, in Shenandoah, Pa., 9.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager). Thomas H. Shea, 7-12; good business. —A Social Session 13; Prince and Pauper 21.

ASHLAND.—OPERA HOUSE (Theodore F. Barton, manager). The Henry Burlesque co. 10; small business.

ERIE.—PARK OPERA HOUSE (John L. Kerr, manager). Cleveland's Consolidated Minstrels 10; A Social Session 12; both to good audiences.

ALLENTOWN.—MUSE HALL (R. M. Whitehead, manager). The Queen's Mate was most acceptably presented by the Duff Opera co. 1 to good business. —Rich and Harris' Comedy co. 11 in The Boys and Girls; light attendance. —McCarthy's Mishaps 16; usual good business.

JOHNSTOWN.—ADAMS' OPERA HOUSE (Alexander Adams, manager). Mabel Heath 10; fair house. —James B. Mackie presented Terrence's Cellar Door for the first time here 11 to a large and very appreciative audience. —Clara Morris 15; Natural Gas 20; Julia Marlowe 28; Devil's Mine 31.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager). Harry and Fay in McKenna's Flirtation 10; large and delighted audience.

WILLIAMSPORT.—ACADEMY OF MUSIC (W. G. Elliott, proprietor). George A. Baker Opera co. 24-25; good business and well-pleased auditors. —Bristol's Equine troupe 14-15. —Skipped by the Light of the Moon 25; Waite Comedy co. 28-29.

NEW CASTLE.—OPERA HOUSE (M. Allen, Jr., manager). Frank L. Prayne 14; fair business. —The Equestrian Specialty 15; light business. —The Crusen-Lawn pleased a small audience 17. —The Nabobs drew a large and well-pleased house 18. —Thomas E. Shea opened the week of 19 to splendid business. —Alvin Joslin 25; Private Secretary 28; Ray L. Royce 29.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE (Robert Morrow, manager). Shenandoah 7-12; good business. —Mr. Wilkinson's Widows 14-15. —Evans and Hoey next. —GAIETY OPERA HOUSE (E. K. Byram, manager). Hands Across the Sea 7-12; good business. —Frank Daniels in Little Puck 14-15. —WESTMINSTER THEATRE (George H. Hatchler, manager). Lester's Big Specialty co. 7-12; big houses. —Peck's Bad Boy 13-15. —Dear Irish Boy next. —L. Fisher's Mishaps (George E. Lotrop, manager). Ethel Tucker and Charles Barringer, supported by stock co., produced the English melodrama entitled starboard Lights 7-12 to crowded houses. —Mankind 14-15. —Peep-o'-Day next. —MUSIC HALL (J. A. Shibles, manager). Promenade Concert 14; good house. —11-13. —Friday afternoon and evening 11, H. W. Meldon, general stage director of Lotrop's stock co., was tendered a benefit at the Providence Museum. The attraction was Rosedale, in which Mr. Meldon appeared as Elliot Gray, and Miss Tucker as Rosa Leigh. The drama was preceded by a variety entertainment given by several volunteers. The house was crowded at both performances, and Kate Glassford, one of the popular leading ladies of Lotrop's stock co., will benefit at the Providence Museum 25. —E. F. Albee, general manager Keith's amusement enterprises, was in the city 14. —H. W. Callender, treasurer of the Providence Opera House, has recovered from his illness and is on deck again. —A grand concert for the benefit of starving Russians was given in the Gaiety Opera House Sunday evening, 15. It was under the management of Prof. Charles Lovernber, the musical director of the house, to whom great credit is due for the success of the occasion. —Mr. Keith tendered the house, lights, etc., and the following talent volunteered services. —Orchestra of sixty pieces, under leadership of Prof. Lovernber; National Band, James O. Trolavelt, trombone soloist; Gertrude Shuman, soprano; Edith Kent, pianist; First Light Infantry Glee Club; Eddie Buchart, banjoist; the Leitkrantz Singing Society, the German Dramatic Club's Vocal Corps, Nell Devonish, reader. The program was a very interesting one, and the house was well filled. —About \$200 was netted, and will be added to the Rhode Island fund. —John M. Cooke, the hustling business agent for Evans and Hoey, was here 16, and reports this the best season they ever had. —D. S. Vernon, manager of Farban, passed through the city 15. —W. C. Justice, business manager of Dear Irish Boy, and Leopold Jordan, of Old Jed Proddy, were here 21, 26.

WOONSOCKET.—OPERA HOUSE (George E. Hawes, manager). Keep it Dark 12; fair house. A Royal Pass 15; small house. —Dark Secret 22; Peck's Bad Boy 24; Margaret Mather 28.

NEWPORT.—OPERA HOUSE (Henry Hall, manager). Peck's Bad Boy 14 gave a tame performance to a good house. —W. A. Whitecar in The Vendetta played to good business 12. —Cleveland's Minstrels, featuring John Queen, 15; Hands Across the Sea 22.

SOUTH D

Galla, manager. Clay Clement in The Bells to a large and highly pleased audience. In spite of the extreme inclemency of the weather. Alba Heywood.

EL PASO. MYERS OPERA HOUSE (Charles Merrick, manager). The Olsen (Western); fair house. Emma Fuch co. 14, 15; advance sale very heavy.

AUSTIN. MILLET'S OPERA HOUSE: The County Fair opened to a good house 12, played a big matinee 13, and closed their engagement night of 14 to a small house. ITEM: Charles & Webster, of St. Louis, a baritone singer of note, who is now in this city, will join the Spencer Opera co. at Chicago, May 1.

TEXARKANA. GHIO'S OPERA HOUSE (C. H. Smith, manager). Clay Clement in The Bells drew a large and fashionable audience.

JEFFERSON. CHASE'S OPERA HOUSE (A. A. Chase, manager). Clay Clement in The Bells 12; small audience.

SAN ANTONIO. GRAND OPERA HOUSE (T. W. Mullaly, manager). Robert Mantel played a very brilliant engagement 12, 13 to large business. The County Fair commenced their engagement 14 to a good house. Co. clever. City Directory 15; Mustin & Lillian Lewis 16, 17. ITEM: The Mantel co. spent Sunday in San Antonio enjoying the sights. Messrs. Olin, Hartwig, and Branning, of the Mantel co., went fishing with one of our local sportsmen and were all captured in the river. They managed to save their string of fish, but lost most everything else. On comparing watches, they found that it happened at just half past two. About three o'clock four wet, dripping men appeared at the grounds of our local gun club and proceeded to wring out and dry their clothes. They took part in the shoot, and then proceeded to town and had a good time, notwithstanding the ducking.

UTAH.

SALT LAKE CITY. SALT LAKE THEATRE (C. S. Burton, manager). Patti Rosa drew good-sized audiences and pleased them greatly 7, 8. The attaches of the Salt Lake Theatre gave a grand ball 11 and children's ball 12; both were well attended. Corinne and Mimi Gales 13.

VERMONT.

MONTPELIER. BLAN-HARD OPERA HOUSE (G. L. Blanchard, manager). Scandoloh 12; crowded house.

VIRGINIA.

PETERSBURG. ACADEMY OF MUSIC (William E. French, manager). Gracie Emmett presented The Pulse of New York 12 to a very small house.

STAUNTON. OPERA HOUSE (W. L. Oliver, manager). Skipped by the Light of the Moon 12 to a small house.

ROANOKE. OPERA HOUSE (C. W. Beckner, manager). Skipped by the Light of the Moon 12; large house.

LYNCHBURG. OPERA HOUSE (J. E. Tennison, manager). Skipped by the Light of the Moon 12; fair business. The Buzlar 16.

WASHINGTON.

TACOMA. THEATRE (S. C. Heilig, manager). The Henrietta 8, 9; large and fashionable audience.

SPokane Falls. AUDITORIUM (H. C. Hayward, manager). Bobby Gaylor in Sport McAllister 12, 13; Minna Gale 14, 15.

SEATTLE. SEATTLE OPERA HOUSE (J. W. Hanna, manager). Bobby Gaylor in Sport McAllister 2, 3; good houses. Minna Gale in repertoire 4, 5; fair houses. CORDWAY'S THEATRE (R. E. French, manager). In His Power week ending 6; good business. ITEM: Beatrice Lieb is the leading lady at Cordway's, Isabel Morris having completed her engagement.

WEST VIRGINIA.

WHEELING. OPERA HOUSE (F. Rieker, manager). The Cad 12 drew a very large and fashionable house and pleased everybody. JESSIE STEVENSON HOUSE (G. C. Venting, manager). Little Lord McMoray 12-13 drew very light business and deserved it. Gus Hall's Vandeville co. 14, 15 opened to S. R. O. ITEM: Mme. Rolia, the prima donna, is here visiting her father, and receiving a warm welcome from her numerous friends. Frank Hennig, a member of T. W. Keene's co. for the past six seasons, will play a Spring season at the head of a strong co., including Henrietta Vadera, Walter Matthews and others. Little Lord McMoray succumbed on Friday, and tickets were furnished by Manager Gibson to New York as long as the money lasted. Some of the co. are still here.

WISCONSIN.

MILWAUKEE. DAVIDSON THEATRE (Sherman Brown, manager). Alabama 12-13; good business. Marie Wainwright next. ACADEMY (Sherman Brown, manager). Joseph Murphy 4, 5 to large houses. The Pay Train, with Florence Brindley as the star, 12-13 to small houses. ITEM: Jacob Litt, patronage 14, 15; considering the number of Patrons that have appeared lately. STANDARD (Miller and Nicolai, managers). Uncle Hiram fared well 12-13. ITEM: A very praiseworthy reform was begun at the Davidson this week during the Alabama engagement, in requiring late-comers to wait until after the first act before being shown to their seats. Another step might be taken at all the houses by suppressing the loud talking that is frequently carried on in the back of the auditorium, to the great annoyance of many in the audience.

EAU CLAIRE. GRAND OPERA HOUSE (Earl Stussy, manager). Maggie Mitchell in Little Maverick 8; large and well-pleased audience. Kisco and Swift's Uncle Tom's Cabin 11 drew a 200 house, S. R. O. was displayed soon after the doors opened. This barnstorming co. gave the poorest representation of Mrs. Stowe's great work ever perpetrated on an Eau Claire audience. There is not an actor or one redeeming feature to the whole concern. ITEM: The Eau Claire Grand Opera House was sold by the Sheriff, at mortgage foreclosure sale, 13 to D. R. Moon, of this city, for \$14,000. To satisfy the loan of the Milwaukee Insurance Co.—Mr. Moon was the heaviest stockholder in the original co., which built the house. He will expend about \$2,000 on repairs and improvements, and intends to be the possessor of one of the finest and most complete opera houses in the State. The profession will be pleased to know that Earl Stussy, the energetic and obliging young manager, will continue in charge of the house. He is a favorite with all, and deserves credit for his effort to please the theatregoing public. His brother, Fred Stussy, as stage manager, needs no further commendation.

WEST SUPERIOR. GRAND OPERA HOUSE: Maggie Mitchell in The Little Maverick 12; good house.

WYOMING.

Cheyenne. GRAND OPERA HOUSE (D. C. Rhodes, manager). Katie Putnam in Love Finds Way 12; good house. Katie Putnam in Emma the Elf 13; Mr. Wilkinson's Widows 14.

Laramie. MAENNERCHON HALL (William Margardt, manager). Middaugh, Pfaff and Goodman's Uncle Tom's Cabin 12; poor house. Katie Putnam played 13, 14; big business.

CANADA.

MONTREAL. THEATRE ROYAL. Sparrow and Jacobs, managers. Sam Devere's Specialty co. to good business 12-13. Fast Mail 21-22; Money Mad 23-24. ITEM: LUCYIN THEATRE (W. W. Moore, manager). The Soap Bubble opened a second week's engagement 12, but closed 13 and the co. disbanded. A sporting match between Slavin and Mitchell drew a jammed house 14.

LONDON. GRAND OPERA HOUSE (Frank Kitchner, manager). Camille Townsend 7-12 in repertoire including East Lynne, Queen of Hearts, and David Garrick to fair business. Mattie Vickers in The Circus Queen 13 drew a very good house.

HAMILTON. GRAND OPERA HOUSE (Thomas Reche, manager). Camille Townsend 12-13 in repertoire opened to good business. Mattie Vickers 14.

VANCOUVER. OPERA HOUSE (Evans Thomas, manager). Maud Granger in L. Heritage, Helene, The Creole, and Camille to good business 12-13.

FOREIGN ECHOES.

Helen Danvray's English debut was quite a success. The piece was A Scrap of Paper. She was supported by Messrs. Yorke, Stephens and Waring. The stage management was inadequate. Miss Danvray's pronunciation was severely criticised, but use of such words as *imp, hand,* etc., meeting with special disapproval.

The Criterion matinee for the benefit of the starving Russians was well attended. Charles Wyndham and Mary Moore appeared in A Happy Pair.

An odd idea is that of Herbert Basing, who admits soldiers and sailors, in uniform, at half-price to every part of the Princess Theatre.

Augusta Holmes scored a great success in Brussels recently. There was a good deal of disturbance at the Chatelet during the performance of Le Pays Bleu. Miss Holmes was accused of plagiarism and received a funny summons to appear before a justice of the peace on a charge of "appropriating a chromatic scale representing the wind."

Deborah, the American drama of Southern life "before de wuh," was not a success in spite of the earnest efforts of that clever librettist, Marion Lea, and her husband, L. S. Mitchell. The plot is ridiculous and unattractive. Deborah the slave is a gloomy young person, whose favorite song is called, "Waiting in the Graveyard."

The new ballet, On the Ice, at the Alhambra, is a pretty and picturesque affair. There is a lake frozen especially for some wedding festivities. A number of good fancy skaters appear, among them Mr. and Mrs. Fletcher and Fred Varnold. There are Dutch lads and lassies, Quakers and Quakeresses and caddies. The scene is laid in Holland, and the stage effects are so well managed that the snowstorm which ends the piece is expected by the audience, so true to nature is the appearance of things in the early part of the evening. "One can feel that there is snow in the air and a storm is bound to come," says one critic. Jacob's music is very pretty, the Quaker dance is set to "Pa-tah-tah, Boom-de-ray," and is greatly applauded every night. The costumes are exquisite combinations of color.

Clarence Myford gave a matinee recently at the Vandeville, putting on three one-act pieces. In one of them the heroine loves the hero, because he has saved her from being killed. It is only fair to state that the action takes place in the geyser district of New Zealand.

Waller, London, Barrie's new play, is extremely funny. I. L. Toole plays the foremost part, that of a barber traveling incognito.

Mrs. Bernstein, who is connected with the "strong man" case, is playing Lilly Lovelorn in Blue-Eyed Susan.

La Bonne Tout Faire at the Varieties has been characterized as vulgar, indecent, coarse and revolting by various critics.

The Ghost in Hamlet, at the Haymarket, had the gout the other night, but, fortunately, an acheless substitute was found in time.

Little Josef Hofman has grown into a tall youth, and is now taking a two years' finishing course of study under Herr Moszkowski at Berlin.

Masselet's new opera, Werther, recently produced at Vienna, is based, of course, upon Goethe's drama. The libretto is simple and conventional. The heroine, Lotte, cuts the traditional bread and butter, goes to a ball with the moody Werther, and on returning home finds that her fiancé, Albert, has returned from a long journey. Therefore, Miss Lotte shuts the door in Werther's face. In the second act she has married Albert, and does not seem overjoyed in her new position. Werther has taken to singing prayers. Next occurs the great scene between Lotte and her lover. He asks her to tell him the truth, and she admits that she has always loved him. He urges her to elope, but again she shuts the door in the poor fellow's face. In the last act Werther shoots himself and is discovered by Lotte. They sing a duet, he dies, and she presumably "goes on cutting bread and butter." The music is in Masselet's best lyrical style; there is a group song, a duet, a tenor scene for Werther, the death scene duet and an elaborate orchestral piece played during a snow storm. Van Dyck took the role of Werther.

There can be but six Richter concerts in England this year, as the able conductor has been engaged for a number of performances at the Musical and Theatrical Exhibition in the Austrian capital, organized by the Princess Metternich. This occurs in May, and by July 6th, Richter is bound to be at Bayreuth, where he will conduct the Meistersinger.

Mrs. Eames, mother of the sweet-voiced Emma, has returned to Paris, accompanied by her niece, Etche, who is said to have a glorious soprano voice. Miss Etche is being trained by eminent professors of vocalism, but strictly for private singing.

Alfred de Musset's fantastic comedy, Fantasio, was revived recently at the Odon. The play was a great favorite at the Theatre-Francaise twenty-five years ago. Rejane now assumes the title role formerly played by Delaunay. The incidental music of Fantasio and Les Ermines, which commences the performance, was superbly rendered.

German's new comedy, La Paix du Foyer, is a peculiar product of the modern Parisian idea of life. The plot in brief is as follows: A Dr. Darcel has a wife, Valentine, who adores him, but is insanely jealous. He leaves her finally, and is consoled by a divorced woman, and his wife accepts the attentions of a celebrated lawyer. A *moda: vivendi* is arranged to save public appearances, and with all respect and affection for each other, eliminated in this arrangement, the *paix de l'existence* is complete. They have secured at last La Paix du Foyer.

Here is a notice from a huge placard posted outside the Grand Theatre. "Herewith is notified that His Majesty the Emperor and King has deigned to commission me to express to all the actors who took part in The Holy Lamb, on the 10th inst., his *highest satisfaction*, especially to the ladies Conrad, Lindner, Poppe, and Von Hochengruber. By order of the Royal Intendant of the Royal Playhouses."

Sigrid Arnoldson has returned to Paris after a successful tour through Denmark, Sweden, and Italy. She made her entrance at the Opera Comique in Lakme.

Oscar Wilde describes the adventures in his play as looking "like the edition de luxe of a wicked French novel."

The performance of Guillaume Tell at the Opera on the centenary of Rossini was so well received, the administration was obliged to give two repetitions with the same extraordinary cast, that is, with leading artists even in the minor roles.

A Sardinian, recently visiting, let us say Tasmania, found himself in a pretty little town, and went into a shop to buy something or other. The shopkeeper, says an Australian exchange, was a fine, portly, jolly-faced, honest-looking, old Englishman, who bathed one in his own atmosphere of geniality. "I fancy you're a stranger to this town," he beamed. "Yes," replied Sydney Abroad, "I'm just over from Australia." "Australia? Then, perhaps you know my daughter?" "Well, I don't know," looking up at the portal inscription for guidance. "Oh, not the same names as that up there," said Old Effusiveness, "but—here he mentioned the name of a well-known actress, who, for the nonce, shall be christened Morgiana. "Oh, yes," replied S. A. "I've met Morgiana several times." "Of course," rejoined the delighted Old Refinement, "most men in Australia have met my daughter. Morgiana's a nice girl, a real nice girl. She drops down this way now and again once every year or two, to see her old dad. Though" (this reflectively) "she's not exactly my daughter, but my step-daughter. But I love Morgiana almost as if she were my own. Yes, most men in Australia know Morgiana. Whenever she comes to see me she always brings a new husband with her. The last four times she has been down here she has brought four different husbands to see me. You mightn't happen to be the one Mr. Morgie, might you?" "This wistfully," "I did hear that she might be expected to arrive in this neighborhood any day." "No," replied Sydney, overwhelmed with the insinuated flattery—"no, I only wish I were." And, grasping the hand of the father who didn't know the extent and variety of his daughter's husband, he fled into the street.

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OF THE UNITED STATES AND CANADA.

OBITUARY.

Max Strakosch died at the Home for Incurables in this city, Thursday morning, March 17. Three years ago he suffered partial paralysis, but was able to walk with a cane until a year ago, when a wheeled chair was required for his removal from place to place. His original disability was caused by a tumor of the brain. The Monday previous to his death he caught cold, pneumonia resulted, and this being complicated by inflammation of the kidneys, death followed. The funeral was private, and the body was interred in Woodlawn Cemetery. From 1855 to 1880 Max Strakosch was the chief manager of musical events in America. He was born at Brunn, Moravia, in 1835, and was being educated for a commercial life until the revolution in 1848 interfered and threw him into business with his father. This he continued until 1853, when by invitation of his brother, Maurice, who was then conducting concerts in this country, he came to New York, where he entered the employ of Spedding and Livermore, a druggists house. After two years he engaged in the same business at Wilmington, Del., for a year. In 1855 he commenced his musical career with Maurice, for whom he served in every position known to musical management. He was agent for Maurice and Jacob Grau in 1859 when Patti made her first appearance in New York in opera. In 1860-1, while Maurice was in Europe with Patti, Max became Grau's partner. They brought Gottschalk, the pianist, to this country; and after dissolving partnership, Max Strakosch continued to manage Gottschalk in combination with Carlotta Patti and others. In 1864 Max Strakosch went to Europe with Brignoli, and through the influence of Maurice secured for that singer an engagement at the Italiens, in Paris. To detail the subsequent ventures of Max Strakosch would be but to recall the most notable musical events in this country during his time. In 1870 he brought here the great concert company headed by Christine Nilsson; and in 1877 he piloted what he considered to be the best opera company of his management. It included Nilsson, Torriani, Maresi, Carv. Capouli, Campanini, Maurel, Del Poente, Nannetti, Scolaro, and Emanuel Muzio. During that season Max Strakosch produced Aida in this country and brought out Lohengrin here for the first time in Italian with Nilsson as Elsa and Campanini as Lohengrin. Max Maretzek opposed Strakosch that season and failed, his two great prime donne being eventually added to the latter's company. Max Strakosch was supreme in his field until about 1879-80 when Colonel Mapleson became the dominant manager. In 1877 Max Strakosch married Miss Kate Neilson, of this city, by whom he had four children, all surviving.

Peter Mack, the well-known minstrel, lately filling an engagement with Donnelly and Girard's Natural Gas company, died after a short illness of pneumonia in Pittsburgh, on the 15th inst. Manager S. P. Cox had the body embalmed, and placed in a vault of the Allegheny Cemetery, where the remains will be kept until Mr. Mack's two sisters decide on its final disposition. The deceased was thirty-five years old, and was born in San Francisco.

John Ponsonby, manager of the Phoenix Opera House, at Waukegan, Ill., died after a long and painful illness at his home in that town on the 9th inst. The Independent Order of Foresters, of which the deceased was a member, attended the funeral in a body.

ARE VILLAINS ATTRACTIVE?

"Is it possible," asks the Boston Courier, "to keep the modern public under control by playing to them characters of the stamp of Mr. Hyde, Richard III., Nero, and all the rest of the lot of weak or villainous, or both weak and villainous persons whom Mr. Mansfield has presented?"

From the context of the article in which this question occurs we infer that our contemporary does not mean to insinuate that the public are a pack of savages or lunatics, the control of whom by performing such "persons" (i. e., characters) is open to question. On the contrary, we interpret its meaning to be that there is reason to doubt whether grim, grotesque or evil roles succeed in attracting the public.

In Mr. Mansfield's case the drawing powers of his several characters have varied. The Baron Chevalier in A Parisian Romance attracted large audiences. So did Dr. Jekyll and Mr. Hyde; so did Prince Karl; so did Beau Brummell. If Chevalier and Hyde belong to the category of roles that are called "essentially repellent and disgusting" by the Courier, the German Prince and the British Beau surely cannot be classed in that order. Wherefore, it does not appear that Mr. Mansfield's choice of parts is limited to those that expose the evil side of humanity, albeit it must be confessed that the psychological power and the singular art with which he exhibits them would be sufficient justification were he to devote his career to naught else.

The gruesome and the terrible do not seem to be admitted to favor in the Courier's creed of dramatic art. Richard III. offends its sensibilities. Nero does not behave with becoming propriety. Mr. Hyde is a hideous bugaboo.

Nevertheless, marked and lasting success has been achieved by many celebrated actors in such roles as our contemporary thinks may possibly be abhorrent to the public. Without delving into the past, but taking our example from among the list of players that have managed "to keep the modern public under control" we may cite Henry Irving, whose greatest hits have been made in similar parts.

Mr. Irving's fame is associated with Robert Macaire, Bill Sykes, Joseph Surface, Eugene Aram, Jeremy Biddler, Macbeth, Richard III., Dubosey in The Lyons Mail, Louis XI., Vanderdecken, Sir Edward Mortimer in The Iron Chest, and Mephisto.

Surely, beside this group of characters Mr.

Mansfield's select coterie need not hang their heads in shame!

Mr. Mansfield is the nearest approach to Mr. Irving's prototype that the American stage possesses, now that Lawrence Barrett has passed over to the majority. If he persevere, and if he overcome the obstacles that beset the road of him who fines the eyes of his ambition on a lofty goal, there seems to be no good reason why he should not become in time as prosperous and as famous as Mr. Irving.

PLAY CRITICS CRITICISED.

To the Editor of the Dramatic Mirror:

SIR.—The following letter was sent to the New York Herald, but was not published—for obvious reasons. Faithfully yours,

RUDOLPH DE CORDOVA.
New York, March 25, 1914.

To the Editor of the New York Herald:

SIR.—The Herald Prize Play has not only been awarded, but the names of most of those who have been deemed worthy "honorable mention" have been published "plain for all folk to see" in the modern equivalent of "letters of gold." There are among the grantees the victor's laurels—that is nobody who, like me, did not compete directly or indirectly for the prize, and everybody must join in congratulating him and his lucky companions who were selected for special mention.

With the plays no fault can be found—yet for nobody except the Committee knows anything about them.

But the action of the members of the Committee must strike the attentive reader as curious in one respect. As a body the Committee made its report and then four of the members wrote and signed letters on the subject—letters which make amusing and instructive, if not entertaining reading. They are amusing in their contradiction, interesting as affording an insight into the methods of certain men who are high in power in the theatrical world, but not entertaining by reason of the thoughts which their personal calls forth.

These gentlemen have shown that, although they have presumably made the production of plays the business of their lives, they are absolutely unable to agree upon the simplest facts relating to them—a condition of affairs which must strike the average mortal with wonder and give a clue to the reason why so many failures are produced, for, remember, the Committee was not asked to determine which play is most likely to draw large audiences, but which is technically the best.

But to the plays.

Mr. Palmer and Mr. Frohman in their joint letter say: "Local color was a striking characteristic of many of the works. Some striking productions in this way came apparently from Southern writers, and were exact types of Southern life, usually lacking technical finish."

Yet Mr. Seymour declares: "My first impression of the plays was their lack of color and character."

Looked for more distinct character drawing, whether local to New York city, California, New England, or the South.

And Mr. Barnard gives his views in these words: "I was surprised to find so many novel ideas, so much character and local color."

Perhaps Mr. Barnard expected none of these and found some people had actually been drawing portraits of his favorite New Englanders.

Who knows?

If Mr. Seymour is correct, Mr. Frohman and Mr. Palmer and Mr. Barnard are wrong, and the reverse.

Which of them, in the absence of evidence on which the public can form an opinion, is one to believe? For the same plays cannot have local color and yet lack it.

Again, Mr. Palmer and Mr. Frohman aver: "In a considerable number a high and satisfactory standard was found."

But Mr. Seymour again differs from them and declares: "Out of the one hundred and twenty-five or more that came under my notice, not one struck me forcibly enough to have impelled me to recommend it for regular production."

And the reason of this of a play is, presumably, a "technical production."

The letter signed by the two managers states that "only a small proportion of the entire number submitted to us proved genuinely interesting."

But Mr. Barnard does not agree with them; for he says: "I think that as a whole they show a most encouraging outlook for American dramatic literature. The number of really good stories in these plays surprised me very much."

Can Mr. Barnard again have expected nothing from these dramatists? And later: "With this to me, remarkable showing of new and valuable material, there was very little technical skill in play-writing. The defects of these plays may be classified in this way: Many had bright ideas, but impractical writing—in other words, good ideas, badly carried out. Many plays contained most delightful character work, with apparent want of dramatic knowledge. They seemed to be written by people who have never entered a theatre."

Yet Mr. Seymour says: "Many of the plays showed good workmanship in point of construction."

Examples of this sort might be multiplied, if necessary, and the cheap dualism of these letters might be questioned if it were my present policy to do so. There is, however, one other point to which I should like to draw attention.

According to the terms of the contest, as they originally appeared in the Herald, the prize was for "the best new and original one-act drama, comedy or genteel farce on an American subject."

Mr. Palmer and Mr. Frohman say in their letter that of the 125 plays submitted, "four hundred and six complied with the prescribed conditions."

Yet, in its award, the Committee singled out for "honorable mention" a play All is Vanity which, according to the Herald's critic, is confessedly based on a French play, the original characters of which are retained.

This play surely was out of count from the first and should no more have been considered than is a spoiled ballot.

If All is Vanity could logically be held to conform to the conditions named, what were the conditions under which the other one hundred and ninety-two plays were ruled out of count?

Perhaps, though, before the Committee entered upon its labors it received a lecture on dramatic originality from certain American playwrights.

If that play were rightly included, the logical conclusion is that these five gentlemen, presumably educated, supposed that Drogens was an American—perhaps a radiant member of that mystic Four Hundred to which they sought to restrain the number of competing plays.

Let there should be any misunderstanding on the point, let me say distinctly I have never had the pleasure of meeting Captain Alfred Thompson, the master of All is Vanity.

Reflection on the above facts will probably do much to console people for any difficulty they may have or may have had in getting their plays read or accepted by the men in power, for I think I have shown that these gentlemen of the committee are ignorant of the first principles of the art they have set themselves to judge—and this out of their own mouths.

The average theatrical mind is not large, and the man who would deny the inspiration of the dramatic powers that be—authors, managers and stage managers—is meted out a punishment severer than any he is likely to receive for religious free thought, since it is not regarded to the dim hereafter, but is inflicted in the luminous present.

Yours faithfully,

RUDOLPH DE CORDOVA.
221 West Forty-fourth Street, March 1, 1914.

Marie Hubert Frohman is an actress of rare ability, and it is a genuine pleasure to see her in such a role as that of The Witch.

Evening Standard, Troy, N. Y., Oct. 10, 1894.

DATES AHEAD.

Managers and Agents of traveling companies will have to be sending their dates, making them on time each as they fall.

DRAMATIC COMPANIES.

A DANIEL OF MONEY (Eastern): Newburg, N. Y., March 20; Rondout, Colton, N. Y., 21; All the Comforts of Home: San Francisco, Cal., March 21-April 2.

ANNE MITCHELL: Phillipsburg, Pa., March 21-25; Irwin 25-April 2; Greensburg 4-9.

ALBA HAYWOOD: Waxahatchee, Tex., March 22; Cleburne 22; Temple 22; Waco 22; Martin 22; Calver 22; Bryan 22; Navasota 22; Hemstead 22; Fremham April 1; Bastrop 2.

A BREWERY TIME: Hot Springs, Ark., March 22; A. M. PALMER STOCK: Philadelphia, Pa., March 22-April 9.

AVENUE 43: Hutchinson, Kan., March 22; Kingman 22; Wichita 22; El Dorado 22; Winfield 22; Arkansas City 22.

AUNT BRIDGET'S BARK: Rochester, N. Y., March 21-25.

ALVIN JONES: Canton, O., March 22; Ravenna 22; Warren 22; New Castle, Pa., 22; Sharon 22; Greenview 22; Mercer 22; Corry 22; Oil City April 1.

TRINITY: Jamestown, N. Y., 2; Bradford, Pa., 2; Wellsville, N. Y., 2; Bath 2; Elmira 2; Ithaca 2.

AGNES HERNDON: Cincinnati, O., March 20-22; Columbus 23-April 2.

ANNE KERR: Loudonville, O., March 21-25.

ALEXANDER SALVINO: Galesburg, Ill., March 22; Peoria 22; Springfield 22; Keokuk, Ia., 22; Quincy, Ill., 22; St. Louis, Mo., 22-April 2; Chicago, Ill., 1-9.

ALMA HEARKE: Harrodsburg, Ky., March 22; Lawrenceburg 22; Versailles 22; Louisville 22.

ALABAMA: Cleveland, O., March 22-25; Syracuse, N. Y., 22; Utica 22; Elmira 22; Binghamton April 1; Scranton, Pa., 2; Wilkes-Barre 2; Allentown 2; Reading 2; Lancaster 2; Wilmington, Del., 2.

A FAIR R-BEL: Springfield, O., March 22; Dayton 22; Indianapolis, Ind., 22-25; Cincinnati, O., 27-April 2.

BLUE JEANS: New York city Jan. 2-indefinite.

BILL WYKE COMEDY: Detroit, Mich., March 21-25; Buffalo, N. Y., 21-25.

BOSTON COMEDY: Hattian, N. S., March 17-21.

BOY TRAMP: Brooklyn, E. D., March 21-25.

BOTTOM OF THE SEA: Wilkes-Barre, Pa., March 21; Stanton 21-25; New York city 25-April 2.

BOBBY CAYLOR: Duluth, Minn., March 22; Duluth 22; St. Paul, Minn., 22.

BLUE JEANS: St. Louis, Mo., March 21-25.

BREEZE-BARREUR: Spokane Falls, Wash., March 21-25.

CLARA MORRIS: Massillon, O., March 22; Youngstown 22; Beaver Falls, Pa., 22; Johnstown 22; Milton 22.

COLUMBIAN STOCK: Bloomington, Ill., March 21-25.

CRUISEMAN LAWN: Grand Rapids, Mich., March 21-25; Toledo, O., 25-April 2; Detroit, Mich., 4-9.

CAMILLE TOWNSEND: St. Catharines, Ont., March 21-25.

CLARK'S COMEDY: Atlanta, Ga., March 21-25.

CHARLES J. STEVENSON: Baldwinville, N. Y., March 21-25.

CARRIE LOUIS: Lima, O., March 21-25.

COLD DAY: Huron, So. Dak., March 22; Watertown 22; Aberdeen 22; Jamestown, N. Dak., 22; Fargo 22; Grand Forks 22; Winnipeg, Man., 22-April 2.

CRAZY LOT: Ludington, Mich., March 22; Big Rapids 22; Greenville 22; Jackson 22; Grand Rapids 22; April 2.

CITY DIRECTORY: Worcester, Mass., March 22; Lowell 22; Haverhill 22; Hartford, Conn., 22; New Haven 22.

CARROLL JOHNSON: Poughkeepsie, N. Y., March 22; Little Falls 22; Waterbury 22; Utica 22; Gloversville 22.

CURIOUS COMEDY (Berlin's): Waukesha, Wis., March 21-25.

CALICOTTE COMEDY: Jamestown, Ia., March 21-25.

COUNTY FAIR: Springfield, Mo., March 22; Joplin 22; Nevada 22; Sedalia 22; Topeka, Kans., 22; Des Moines, Ia., 22; Oskaloosa 22; Ottumwa 22; Keokuk 22; April 1; Davenport 22; Rock Island, Ill., 4; Burlington, Ia., 2; Iowa City 2; Cedar Rapids 2; Dubuque 2; La Crosse, Wis., 2.

CITY DIRECTORY: Galveston, Tex., March 22; Vicksburg, Miss., 22.

CLAY CLEMENT: Galveston, Tex., March 22; Houston 22; Brenham 22; Austin 22; San Antonio 22; El Paso 22; Dallas 22; April 2; Fort Worth 22; Shreveport, La., 22.

CORSE PAYTON: Leavenworth, Kans., March 21-25.

CHARLES T. ELLIS: Boston, Mass., March 21-25.

CLEMENACE CASE: Brooklyn, N. Y., March 21-25.

CHARITY HALL: Oil City, Pa., March 22; Erie 22; Oil City, N. Y., 22; Hazleton 22; Binghamton 22; Scranton, Pa., 22; Wilkes-Barre 22; Easton 22; Allentown 22; Reading April 1; Wilmington, Del., 2; New Brunswick, N. J., 4; Plainfield 5; Paterson 6; Newark 7.

CHAS. A. GARDNER: Elgin, Ill., March 22; Janesville, Wis., 22; Madison 22; Milwaukee 22; Eau Claire 22; Chippewa Falls 22; Burlington 22; Oshkosh April 1; Racine 2; Chicago, Ill., 1-9.

COUNTRY CIRCE: New York city Dec. 22-indefinite.

COUNTY FAIR (Burgess): Boston, Mass., Sept. 7-indefinite.

COUNTY FAIR: Manchester, N. H., March 22; Salem 22; Nashua, N. H., 22.

DR. HILL: Jersey City, N. J., March 21-25; Bridgeport, Conn., 22; New Haven 22; Hartford 22; Springfield, Mass., 22; Holyoke April 1; Worcester 2; New London, Conn., 2; Newport, R. I., 5; Fall River, Mass., 6; Manchester, N. H., 7; Waltham, Mass., 8; DANIEL KELLY: Kansas City, Mo., March 28-April 2; Chicago, Ill., 2.

DOWN ON THE FARM: Kensington, Pa., March 21-25.

DEVIL'S WINE: Newark, N. J., March 21-25; Tyrone, Pa., 22; Altoona 22; Johnstown 22; Greensburg April 1; McKeesport 2; Louisville, Ky., 4-9.

DOWLING-HASSON: Louisville, Ky., March 21-25; Pittsburgh, Pa., 25-April 2; Cincinnati, O., 4-9.

DEAN IRISH BOY: Providence, R. I., March 21-25; Worcester, Mass., 22.

DEVIL'S AUCTION: Chicago, Ill., March 20-25; Pittsburgh, Pa., 2-April 2.

DANIEL BOONE: Boston, Mass., March 21-25.

DANGERS OF A GREAT CITY: Rochester, Minn., March 20-25.

EMERSON GOODRICH: Decatur, Ill., March 21-25; Canton 21-April 2.

E. N. WILLARD: Washington, D. C., March 21-25.

EVANGELINE: Boston, Mass., March 14-25; New York city 25-April 9.

EDITH BELLS: Philadelphia, Pa., March 21-25; New York city 25-April 2.

EFFIE ELLISER: St. Louis, Mo., March 21-25.

EVANS AND BOY: Providence, R. I., March 22-23; Fall River, Mass., 22; Worcester 22-23; Springfield 22; Meriden, Conn., 22; Bridgeport 22; New Britain 22; Hartford April 2; New Haven 2; Jersey City, N. J., 4-9.

EDWARD HARRIGAN: New York city Sept. 14-indefinite.

R. H. SOTHERN: Boston, Mass., March 14-25.

ENGLISH ROSE: New York city March 22-indefinite.

FRED BRYTON: Boston, Mass., March 21-25.

FANNIE RICE: McKeesport, Pa., March 22; New-castle 22; Alliance, O., 22; Fort Wayne, Ind., 22; Chicago, Ill., 25-April 2.

FIRE PATROL (Pearson's): Chicago, Ill., March 22-25; St. Louis, Mo., 25-April 2.

FANTASIA (Hartley): Logansport, Ind., March 22; Elkhart 22; Kalamazoo, Mich., 22-25; Lansing 22; Bay City 22; East Saginaw April 1; Grand Rapids 4; Jackson 5; Detroit 7-9.

GO-WON-40 MOHAWK: Reading, Pa., March 22; Lebanon 22; Columbus 22; York 22; Baltimore, Md., 25-April 2; Washington, D. C., 25-April 2.

GRAY AND STEPHENS: Washington, D. C., March 21-25.

GERMAN LILYUTANS: Cincinnati, O., March 20-25; Cleveland 22-April 2; Milwaukee, Wis., 22.

GUS WILLIAMS: Colorado Springs, Col., March 22; Trinidad 22; Las Vegas 22; Albuquerque, N. Mex., 22; El Paso, Tex., 22.

GEORGE C. STALEY: Meriden, Conn., March 22; Bristol 22; Wilmamette 22; Waterbury 22; Danbury 22; New Britain 22; Mattawam, N. Y., 22; Newburg 22; Kingston 22; Cohoes April 2; Glens Falls 22; Amsterdam 22; Oswego 22; Watertown 22; Ogdensburg 22; Utica 4.

GUNNY, GORDON AND GUNNEY: Paducah, Ky., March 21-25.

GREAT METROPOLIS: Chicago, Ill., March 20-25.

GRISMER-DAVIES: Woodlawn, Cal., March 22; Santa Rosa 22; Vallejo 22; San Jose 22; Hollister 22; Colusa 22; Santa Cruz 22; Oakland 4; San Francisco 5-indefinite.

GLORIANA: New York city Feb. 21-indefinite.

HETTIE BERNARD-CHASE: Cortland, N. Y., March 22; Binghamton 22; Elmira 22; Bath 22; Hornellsville 22; Olean 22; Salamanca 22; Jamestown 22.

HENRY E. DEXEY: St. Louis, Mo., March 20-25; Cincinnati, O., April 4-9.

HONEST HEARTS AND WILLING HANDS: Chicago, Ill., March 21-25.

HUNTLEY COMEDY: Mobile, Ala., March 21-25; Meridian, Miss., 25-April 2.

HOLDEN COMEDY: Champaign, Ill., March 21-25.

HELD BY THE ENEMY: Cincinnati, O., March 21-25.

HANDS ACROSS THE SEA: Newport, R. I., March 22; New Bedford, Mass., 22; Boston 22; Taunton 22; Westerly, R. I., 22; New York city 25-April 2.

HOOP OF GOLD: Philadelphia, Pa., March 21-25.

HORN AND HORN: Philadelphia, Pa., March 21-25.

HELEN HARRY: Toronto, Ont., March 21-25; Washington, D. C., 25-April 2.

HARDIE AND VON LERIE: Dundee, Scotland, March 21-25.

HOLDS IN THE GROUND: Lexington, Ky., March 22; Middletown, O., 22; Dayton 22; Akron 22; Canton 22; Brooklyn, N. Y., April 2.

HIS NIBS THE BARON: Toledo, O., March 21-25.

HARRY LACY (Jack Royal of the ads): Brooklyn, N. Y., March 21-25.

ICE LAMP: Newark, N. J., March 22-23; New Haven, Conn., 22-25.

IRISH LUCK: Hartford, Conn., March 21-25.

IDA VAN CORLEAND: Aurora, Ill., March 21-25; Rockford 21-April 2.

J. H. WALLER: Lawrence, Kans., March 22; Topeka 22; Atchison 22; Nebraska City, Neb., 22; Denison, Col., 25-April 2; Trinidad 4; Las Vegas, N. Mex., 6; Albuquerque 6.

JOSEPH MURPHY: Chicago, Ill., March 21-25.

JULIA MARLOWE: Detroit, Mich., March 21-25.

JUSTIN ADAMS: Watkins, N. Y., March 21-25; Danville, Pa., 22; Sunbury 22-25.

JOSEPHINE CAMERON: Birmingham, Ala., March 22; Little Rock, Ark., 22; Memphis, Tenn., 22; Jackson 22; Sheffield, Ala., April 1; Huntsville 2; Chattanooga, Tenn., 4-5.

JENNIE HOLMAN: Palestine, Tex., March 21-25.

JOSHUA SHIPKINS: Cherokee, Ia., March 22; Rock Rapids 22; Columbus, Neb., 22; Central City 22; Grand Island 22;

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